

LONG-RANGE INTERPRETIVE PLAN

SAN FRANCISCO MARITIME NATIONAL HISTORICAL PARK

MARCH 2000



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San Francisco Maritime National Historical Park

MARCH 2000

prepared by

**Department of the Interior
National Park Service**

San Francisco Maritime National Historical Park

**Harpers Ferry Center
Interpretive Planning**

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INTRODUCTION

Purpose and Context of the Plan

This long-range interpretive plan (LRIP) for San Francisco Maritime National Historical Park (SAFR) is a component of the park's comprehensive interpretive plan (CIP), as outlined in the 1996 amendment to the National Park Service Interpretive Guidelines (NPS-6). Using the park's legislation, statements of mission, purpose, resource significance, plus the primary interpretive themes and visitor experience goals, this plan articulates visions for the park's interpretive future, and recommends the media and programs best suited for meeting visitor needs, achieving management goals, and telling the park stories. These foundation elements come directly from, or are based on, similar statements in the park's enabling legislation, Strategic Plan, and recently completed General Management Plan (GMP).

The last interpretive plan for the park was completed in 1987. Since then, a number of changes have occurred (or are proposed) in the use of park facilities, resource knowledge, interpretive media, and management philosophy. One major change is the recent GMP decision to lease the historic Haslett Warehouse for use as a hotel and as the park visitor center/museum. This move creates many interpretive opportunities for the park, including a re-examination of the linkages and the interpretive focus of other facilities.

As a museum, SAFR differs from most National Park Service (NPS) units in that the collections constitute the primary resources. For most parks, the site represents the major resource, and associated objects are used to enhance aspects of unit's significance and themes. This not only signifies a difference with respect to physical resources, but also requires a conceptual and philosophical difference for management and interpretation. For example, Salem Maritime National Historic Site focuses on a specific site, and most activities relate to the site and its significant time period. SAFR, on the other hand, contains extensive collections, which speak to a maritime heritage. While the geographic scope of this heritage can be narrowed from a worldwide view to the Pacific Rim, or even to San Francisco Bay, the overall interpretive program still encompasses a broad time frame and multi-faceted topics.

This plan is not an end in itself, but rather, it represents the overall framework for the next phases of the implementation process - program planning, media planning, design, and production over the next 10-15 years. Further, as stated in NPS-6, the park also needs to develop an Annual Interpretive Plan and an Interpretive Database to complete the CIP.

Background

The park was originally founded as the San Francisco Maritime Museum Association in 1950. In 1951, the Association opened the San Francisco Maritime Museum at Aquatic Park in the 1939 Bathhouse structure. Also in

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the 1950's, the State of California began to assemble the vessels that make up the historic fleet at Hyde Street Pier, and in 1963 the pier opened to the public as the San Francisco State Maritime Historic Park. In 1977-78, the two organizations mentioned above were merged into the Golden Gate National Recreation Area. Finally on June 27, 1988, Public Law 100-348 established the San Francisco Maritime National Historical Park as a separate administrative unit of the National Park Service.

The park encompasses about 35 acres on San Francisco's northern waterfront of what was once an industrial and foodpacking section of the city. Today it lies at the western edge of Fisherman's Wharf. Significant resources include the fleet of historic vessels; a collection of approximately 120 small watercraft; a museum artifact collection of approximately 30,000 items, historic documents, photography, and manuscripts; a maritime library estimated at over 21,000 titles; and historic structures which include the Aquatic Park Bathhouse (hereafter referred to as the Sala Burton Memorial Museum Building) and historic district, the Tubbs Cordage Company office building, and the Haslett Warehouse.

PARK PURPOSE

San Francisco Maritime National Historical Park's purpose is derived from the legislation governing the National Park Service and the legislation establishing the park, which is to "preserve and interpret the history and achievements of seafaring Americans and of the Nation's maritime heritage, especially on the Pacific Coast...."

As a major center for Pacific Coast maritime heritage, San Francisco Maritime National Historical Park is managed as a museum, dedicated through its collections, programs, and presentations to the maritime history, technology, arts, humanities, and maritime activities of San Francisco Bay and its interaction with Pacific Coast and worldwide maritime activity.

The museum serves three purposes. It collects, including structures (notable large vessels), artifacts, art, small watercraft, books, and documents. It preserves, with documentation, cataloging, conservation, and maintenance of the collection, traditional skills and technologies. It interprets, through exhibits, public programs, education, publications, and encouragement of public and scholarly access to park resources.

PARK SIGNIFICANCE

San Francisco Maritime National Historical Park's significance derives from its collections: large vessels, small watercraft, artifacts, art, historic documents, books, and museum objects.

The fleet of historic vessels represents one of the most historically significant periods of commercial maritime activity on the Pacific Coast—the scow schooner *Alma* (1891), square-rigged ship *Balclutha* (1886), schooner *C.A. Thayer* (1895), paddlewheel ferryboat *Eureka* (1890), steam-powered ocean tug *Hercules* (1907), and steam schooner *Wapama* (1915). The river tug *Eppelton Hall* (1914), a historic English craft, is also in the park's fleet.

The collection of approximately 120 small watercraft represent West Coast utility craft working boats from the late 1800s to mid-1900s—lifeboats from historic ships, pilot tenders, fishing boats, duck hunting craft, and yachts.

The artifact collection (approximately 30,000 items dating from the 1850s to 1960s) includes vessel fittings, communications equipment, aids to navigation, lighthouse equipment, personal effects, fine and decorative arts, tools and hardware of maritime industry, engine-related machinery, ship models, furniture and furnishings, land transportation equipment, weapons, small craft fittings, and a collection of sails.

The historic document (archival) materials (which encompasses industry and community lifeways) include photographs (185,000), manuscripts (1,500 linear feet), business records, log books and sea journals (4,000), vessel and shipyard plans (120,000), nautical charts (5,000), and maps.

The J. Porter Shaw Library contains an estimated 21,100 titles, over 1,500 rare books, 467 recorded oral histories, and 1,200 recordings of sea chanteys. It includes three major collections—the John Lyman collection dating from 1790 through the mid-1970s; the Barbara Johnson Whaling Collection; and the Mawdsley's Naval History of World War II collection of 4,000 volumes.

The park's cultural significance also is derived from structures and settings associated with the history of the Bay and Black Point, such as the Aquatic Park Historic District (1939), which includes the Sala Burton Memorial Museum Building and associated public artwork, bleachers and basement spaces, concession stand and restroom buildings, east/west speaker towers, seawall and promenade, World War II army landing pier (now the Sea Scout base), integrated landscape portions of Aquatic Park, the Aquatic Park lagoon and beach, and the Tubbs Cordage Company office building.

PARK VISION AND MISSION

The vision and mission statements convey the essence of San Francisco Maritime National Historical Park. The statements are built on the park's legislative purpose and resource significance, and provide the basis for the management objectives.

Vision: San Francisco Maritime National Historical Park is to be a major center for Pacific Coast maritime history in its widest context.

Mission: The park's mission is to preserve, collect, and interpret Pacific Coast maritime history in its own context and its influence on world trade in order to preserve the resources, crafts, and skills for public appreciation and enjoyment, and for future generations.

PRIMARY INTERPRETIVE THEMES

Primary interpretive themes are those ideas/concepts about San Francisco Maritime National Historical Park that, ideally, every visitor should understand. These themes, which are based on the vision, mission, purpose, and resource significance, provide the foundation for all interpretive media and programs developed in the park. The themes do not include everything that may be interpreted, but they do address those ideas that are critical to understanding and appreciating the park's importance. All interpretive efforts (through both media and personal services) should relate to one or more of the themes, and each theme should be addressed by some part of the overall interpretive program.

The following theme statements will provide the basis for interpretation at SAFR:

Maritime Technology

Considered in terms of its interaction with economic, social, and cultural history, the development of shipboard and shore-based technologies affected the course of general historical development, and were themselves affected by historical developments. The nature of these technologies led to measurable impacts on maritime workers and their communities.

Cultural Diversity

Considered as an aspect of the maritime experience, maritime trade, and the experiences of seafarers tended to promote patterns of acceptance and interaction among diverse cultural groups. There were, however, patterns of ethnic tensions and conflict within the various maritime communities, either specific to those communities or mirroring the larger communities. Employment patterns were often seen to have significant ethnic components.

Oceanic Trade

Considered in terms of political, economic, cultural, and social history, ocean trade significantly affected the patterns of West Coast development and impacted the lives and fortunes of those involved.

Coastal Trade

Considered in terms of economic, cultural, technical, and social history, coastal trade, particularly the lumber trade, had significant impacts on the economic development of the West Coast and on patterns of settlement. Scandinavian seamen played a particularly significant role in coastal trade.

Inland Traffic, Harbor, and Fishing Operations

Considered in terms of its contributions to economic development, ethnic diversity, cultural experiences, and technological development, the great variety of local and regional maritime operations contributed significantly to the complexity and richness of West Coast maritime culture.

Native Maritime Culture and the Period of Exploration and Settlement

Considered in terms of environmental interactions, cultural adaptations, and political, economic, and technological history, patterns of interaction with the natural maritime environment by aboriginal peoples can provide baseline data with which to compare later conditions. Europeans adapted their maritime cultural and economic modes to the new territory with mixed results. A complex mixture of political, economic, and technical forces contributed to patterns of various West Coast maritime communities.

Geographical Setting of the West Coast

Considered as an influence on the nature of the maritime experience and the patterns of general economic development, the geography of the West Coast had obvious influences on maritime activity. Such influences can be studied in the context of the human experience of West Coast maritime communities.

Influence of Maritime Activity on Developments Ashore

Considered in terms of cultural, political, and economic history and environmental studies, shore-based maritime support activity had significant impacts on the development of coastal cities and facilities. These influences can be clearly traced through the development of San Francisco.

Cultural Expressions of the Maritime Experience

Focusing on the image of seafarers in popular culture and the self-expression of maritime cultures, the maritime experience has been particularly rich in generating examples of cultural and artistic expression.

Maritime Preservation

San Francisco Maritime National Historical Park makes a conscious attempt to convey the values, the technologies, and the objectives of maritime preservation. The subject offers opportunities to focus on the idea of skills preservation, the inherent value of craftsmanship, and the values of maritime culture.

VISITOR EXPERIENCE GOALS

The following is a list of visitor experience goals that the implementation of this long-range interpretive plan would help to achieve. Gaining an understanding and appreciation of the interpretive themes from the previous section should be regarded as cognitive visitor experience goals. The goal statements below describe future conditions that would exist, rather than specific actions to achieve these goals.

The goals of the interpretive and visitor services programs at San Francisco Maritime National Historical Park are to:

- Provide a range of quality visitor experiences based on the resources and purpose of the park and compatible with the long-term preservation of those resources.
- Provide equal access to programs, activities, and maritime experiences for individuals with disabilities, as appropriate and consistent with the levels of development and inherent levels of access within the park and its resources.
- Provide access that is appropriate and consistent with the character and integrity of each historic element and the desired visitor experience, whether large vessel, small craft, building, artifact, or document.
- Provide a wide range of interpretive opportunities and information services to best assist, inform, inspire, educate, and challenge visitors.
- Develop visitor use management strategies to enhance the visitor experience while minimizing conflicts and adverse resource impacts.
- Provide a wide range of educational and interpretive programs for the park, which may include classes and lectures and expansion of the Environmental Living Program.
- Provide enhanced public and researcher access to library resources and historic documents through improved facilities, staff support, and expanded electronic access.
- Improve outdated museum exhibits and wayside interpretation aboard the vessels and on Hyde Street Pier, so as to better assist, inform, educate, and challenge visitors.

In addition to the above, visitors to San Francisco Maritime National Historical Park will have opportunities to:

- Board the historic vessels.
- Make visual and physical connections among the various park facilities.
- Be aware of the many connections between the city and the bay, and be attracted to the park facilities.
- Perceive the richness and variety of the maritime experience.

- Gain a basic understanding of the interpretive themes.
- Understand the historical connections represented by the ships, and the varied functions of each.
- Understand and appreciate the maintenance requirements, technologies, and skills necessary to preserve the historic vessels.
- Experience the sights, sounds, smells, tastes, and tactile elements of the park's maritime heritage.
- Understand how present day maritime activities in and around the bay relate to the historic context.
- Be encouraged to visit related sites around the bay that present or reinforce key aspects of the area's rich maritime history.
- Obtain information and direction to delve deeper into areas of personal interest.
- Participate in national and international efforts to preserve maritime resources and culture.
- Interact with park staff.
- Be exposed to maritime trades, craftsmanship, and conservation methods.



EXISTING VISITOR EXPERIENCE AND CONDITIONS

The following is a summary description of the visitor experiences and conditions as they existed at the onset of this long-range interpretive planning process. This section provides a baseline to help justify many of the plan's proposed actions.

The park's main public facilities (museum exhibits, historic vessels, and library/archives) are widely separated. Because of this separation, visitors often view these facilities as totally separate experiences, rather than as an integrated education experience.

Sala Burton Building (Aquatic Park Bathhouse)

Since 1951, this building has served as the primary maritime museum facility. Over the years various reports and statements have commented on numerous problems with the structure and with the current media. These problems and concerns have been well documented. Overall, the staff generally has done a respectable job with the interpretive media considering the constraints of space, accessibility, the structure's status as a National Historic Landmark, and perpetual shortages of funding and personnel.

Another issue is that the entrance to the building on Beach Street is not clearly defined, and there is no clearly defined pedestrian linkage between the museum and the ships. Past visitation records have shown that the museum receives about 11% of the visitors to Aquatic Park.

Visitors who do enter the museum find an information desk where they can get brochures and other information about the park. This literature and personal contact at the desk represent the primary means of linking the museum building with Hyde Street Pier. In addition, the building offers outstanding views of Aquatic Park, the bay, and the historic ships.

The exhibits depict a variety of design styles. Many exhibits are quite old and do not effectively communicate the most important messages. Exhibit content is strong in dealing with the history of specific artifacts and maritime technology, but less successful in discussing social and cultural history. The upper floors are not accessible to people with mobility disabilities. The recent park-produced temporary exhibit on the Frolic is very well done, and effectively addresses primary theme elements. A new permanent exhibit on maritime communications is being designed for the top floor of the museum building.

Hyde Street Pier

Hyde Street Pier sits in an ideal location to attract large numbers of visitors to the historic ships. Despite its location, however, the park has not drawn a significant percentage of Fisherman's Wharf visitation. The fact that the ships cannot be seen well from the forepier, that the forepier area has sometimes been cluttered or otherwise confusing, and the presence of an uninviting barricade at the entrance may evoke an unwelcoming atmosphere, or at least offer

no strong incentive for people to enter. Further, since much of the park's visitation is related to the adjacent Fisherman's Wharf, there is no clear linkage mechanism to inform people that the museum building is part of the park experience.

Visitors who do enter the pier first encounter a collection of large maritime artifacts, interactive displays, and demonstration areas that attempt to engage people's senses and convey a feeling of activity. One of the most active areas is the Small Boat Shop where visitors can watch park staff, volunteers, and class participants learn and practice the skills of small craft restoration and construction. The forepier experience also attempts to create the feeling of walking back in time. To some extent, these interpretive vehicles seem to work, although a number of improvements are possible.

Once visitors get past the forepier area, their attention is directed to the ships and the small craft afloat along the pier. The pier itself currently serves as a walkway to get visitors from vessel to vessel. Wayside exhibits provide most of the interpretation, but the messages focus primarily on the history and technology of each vessel. These exhibits do little to interpret the social elements or the support activities necessary to supply, load, or unload the vessels. The variety of wayside exhibit designs found on the pier (and on the forepier) can be distracting and present a somewhat cluttered scene.

Design problems with the floating pier currently prevent regular visitor access to get closer to *Alma* and to several small craft docked at this pier.

The Ships

Visitors currently are permitted to board *Eureka*, *C.A. Thayer*, *Hercules*, and *Balclutha*. *Eppleton Hall* is not open to the public, and due to safety concerns, *Alma* is open only occasionally when staff are present. *Wapama* is moored in Sausalito, but is not open, due to safety concerns with the lift and scaffolding. In addition, the ships are dry-docked on a schedule of one or two a year for hull maintenance, and may be offsite for one to four months. Interpretive brochures once existed for each of the larger vessels, but most are currently out of print.

The following is a brief description of the current interpretive experiences on each of the vessels which visitors may board:

Eureka

The approach to *Eureka* is designed as an auto gangway and offers a real feeling of boarding an operating ferryboat. The historic vehicles (when parked on the lower deck), the appointments of the passenger deck, and the historic furnishings in the concession stand, all convey images of crossing the bay in an earlier age. Neither of the two wheelhouses is furnished or open to the public.

One of *Eureka's* unique interpretive features is the walking beam engine. Views of the actual engine are difficult from the main deck, but the working model and occasional guided tours of the engine room help visitors understand its operation. Historic film footage of *Eureka* is shown in the ferryboat exhib-

it in the museum building; however, it is unlikely that many visitors make the connection between the two.

C.A. Thayer

On board *C.A. Thayer* visitors can explore the deck, the steward's pantry, living quarters, and storage areas. Below deck visitors enter a "cathedral of wood" as they walk through the empty hold. A few furnishings help to reinforce the functions of some of the spaces, and interpretive text panels relate some of her history, functions, and construction. The hold is used to show a short video program and offers a good space for chantey sings and other interpretive talks. The vessel also is used for the park's environmental living program.

Balclutha

Balclutha's size and appearance make her the ultimate destination for most visitors to Hyde Street Pier. Once on board, visitors have opportunities to explore on their own. Several spaces (i.e., the saloon, captain's cabin, steward's pantry, and cabins) have limited historic furnishings. Fairly recent text/graphic panels (in wayside exhibit format) interpret aspects of *Balclutha's* history, crews, travels, and cargo. A number of older exhibits (some dating from the 1950s) still remain on the tween deck. Many of these older displays and the associated artifacts are deteriorating, and some have little to do with the significance of the vessel.

It also is difficult for visitors to perceive how the cargo space was used, and how cargo was loaded and unloaded. The use of *Balclutha* in transporting Chinese workers to and from the Alaska canneries is another story that is not adequately told. Some of this space is used for a maintenance workshop and storage, and it not open to the public.

On a lower deck, a diorama of a salmon cannery has been squeezed into a small space. While this exhibit does relate to *Balclutha's* history, the cramped quarters and dim lighting negate its effectiveness. The associated display of salmon cans is effective in giving visitors an image of this stage of the ship's career. Currently, however, the hold is closed to visitors due to the discovery of hazardous lead levels.

An audiovisual program is also shown on board, but for some people its presence may conflict with the experience of being inside a historic ship. Personal services interpretive programs include demonstrations of setting and furling the Lower Mizzen Topsail.

Hercules

Through extensive volunteer efforts, *Hercules* has been restored to operating condition. Because she is operated occasionally by her crew, no historic furnishings have been installed. A number of interpretive text panels (which blend well with the fabric of the vessel) describe her history and operation.

Due to the design of the gangway, visitor access to *Hercules* is dependent on the tides. An improved gangway is needed to provide full-time access.

One of the cabins is used for showing a short video of the tug in operation. The room can only seat two people, but seems adequate to meet present demand. Because *Hercules* is not accessible for people with mobility disabilities, another audiovisual program is shown on board *Eureka*. However, many visitors are confused, thinking this is a film about *Eureka*, not *Hercules*.

Alma

Alma, like *Hercules*, has been restored to operating condition, and is literally the park's mobile outreach program. Through an active sailing schedule, *Alma* stops at numerous ports around the bay. At ports-of-call, portable wayside exhibits are used to supplement the personal services provided by the crew. Current safety concerns limit *Alma's* accessibility when docked at Hyde Street Pier.

Wapama

Wapama rests on a barge behind the Army Corps of Engineers Bay Model Museum in Sausalito. Extensive rot from years of neglect due to lack of funds have placed *Wapama* in her present condition. Due to the on-going preservation efforts and its remote location, few visitors get to see, let alone board *Wapama*. Safety concerns with the current boarding lift and scaffolding have eliminated visitor tours at present, and a wayside exhibit at the dock has vanished. Once a month the park offers interpretive programs from the barge.

Small Craft

The park has a collection of about 120 small historic boats. On a rotating basis, approximately ten boats may be in the water at Hyde Street Pier. Other boats may be on exhibit on the pier, undergoing maintenance in the small craft shop, or in storage. Changeable interpretive signs are present for some of the boats.

Victorian Park

Victorian Park, with views open to the water, serves mainly as an open space linkage between the Sala Burton Building and the Hyde Street Pier. Walkways and plantings, along with Victorian style lighting and benches constitute the main developments. The San Francisco cable car turntable occupies the southeast corner of the park. Although the park creates a geographic connection between the museum and the ships, there is little signing (other than several park logo banners on lampposts) or other information to help visitors make this connection.

Aquatic Park

Bordered by Hyde Street Pier, Fort Mason, Municipal Pier, and the historic Bathhouse building, Aquatic Park serves as a recreational center on the Bay. Two swimming and rowing clubs make regular use of the park. A Sea Scout troop also maintains a base here. Many people walk or wade along the shore-

line. Each year, the park, in cooperation with the National Maritime Museum Association (NMMA), holds a Small Craft Rowing and Sailing Regatta at Aquatic Park, bound for a weekend trip to nearby Angel Island.

On land, a segment of the Italian community maintains and uses the bocce ball courts near Van Ness Avenue. A new open space playground also is located in this area. Grandstand seating, built as a component of the Aquatic Park Bathhouse, provided opportunities for people to relax and watch activities on the water. Activities include a variety of community-based events, the Fourth of July Waterfront Festival, and the Fleet Week Celebration.

In addition to its recreational focus, Aquatic Park offers those who stroll along the promenade beautiful views of the Bay and the historic ships at Hyde Street Pier. Aquatic Park also establishes a visual link between San Francisco's maritime history and today's uses of the Bay.

Cooperative Agreements

The NMMA operates the park bookstore at the entrance to Hyde Street Pier. The store has been in this location for several years. The location has drawn greater visitation, but the structure reduces views of the ships.

The store offers a wide selection of maritime related publications and interpretive items, although there are deficiencies in items directly related to park resources. Current plans are to open a small sales outlet in the Sala Burton Memorial Museum Building. Due to the distance from the museum building, and the fact that many people arrive at the pier without having visited the museum, the bookstore also serves as a major information/orientation facility. The building was not designed to perform this additional function, and overcrowding often is the result.

The NMMA maintains and operates the World War II submarine, *USS Pampanito* as a tourist attraction at Pier 45. Portions of the profits from the submarine and the bookstore are donated to the park to assist with education/interpretive programs and resource management projects.

The NMMA also manages the park's Environmental Living Programs, the Festival of the Sea, and other special events. The association provides funding support for ranger-led interpretive programs and assists with some of the boat building classes. In addition, NMMA helps fund and develop public relations and marketing programs to build awareness of the park.

The J. Porter Shaw Library and the park's historic document and artifact collections are located at Building E at the Fort Mason Center. The library is open to the public on a regular schedule. Most patrons possess more than a casual interest in maritime history, and some scholars conduct extensive research here. More people might use these facilities, but, due to the location away from the ships and museum exhibits, they are difficult to find. However, library and collection staff have been actively digitizing the collections, and electronic access of these resources is rapidly expanding.

As an adjunct to the overall interpretive program, the library sponsors a number of lectures and workshops throughout the year. The Associates of the National Maritime Museum, coordinates these activities and further assists the library and collections through research projects, publications, and acquisitions.

The Boy Scouts of America operate a Sea Scout base on park land at Aquatic Park. The Scouts offer youth programs on small craft sailing, boat building, and maintenance. The potential exists to involve the Scouts in other aspects of maritime interpretation.

Personal Services

Throughout the year visitors can experience a wide variety of interpretive and educational programs at SAFR. Activities include guided tours at the museum and on the historic vessels, narrated audiovisual programs, demonstrations of maritime skills and art, living history presentations, musical programs, etc. While most programs are aimed at general audiences, others are designed for specific age or special interest groups.

A variety of special events (some presented on an annual basis) include lectures, workshops, seminars, and traditional maritime musical programs. Each year a large scale event entitled "Festival of the Sea," a sea music concert series, and a Christmas at Sea program are presented.

Many area schools participate in the environmental living program, which is managed by the NMMA. Both a day and overnight program are offered. In the overnight program, students spend the night aboard *C.A. Thayer* or *Balclutha*, and, through a variety of activities, they explore the world of 19th century seamen. Many other school groups take part in ranger-led education programs or visit the pier and museum on a self-guiding basis.

At the Small Boat Shop on Hyde Street Pier, the staff conduct workshops and classes in boatbuilding and restoration. Paying participants obviously gain the most from these hands-on activities, but the public also can watch the work in progress and get an appreciation of the skills and techniques required to build or restore small watercraft.

Area residents have opportunities to volunteer their time and skills in many activities at SAFR. Although not often considered a personal services program in its own right, those who volunteer their services are demonstrating a commitment to the preservation of park resources-the ultimate goal of any interpretive program.

While the park does provide an extensive variety of personal services programs, the lack of adequate funds and staff severely limit the frequency of these activities. Often facilities remain unstaffed, leaving visitors on their own to try and understand the significance of the park's resources.



VISITATION AND VISITOR USE PATTERNS

The following information regarding park visitors and use patterns is derived from a number of recent studies, discussions with park staff, and data maintained by the NPS Socio-Economic Services Division (WASO) in Denver. The specific studies include: the “Maritime Museum Association, USS Pampanito/Hyde Street Pier Visitor Survey Report” of October 1998 (conducted by Morey and Associates); the “San Francisco Maritime National Historical Park Visitor Survey, Summer 1995, Report 82” (conducted by the University of Idaho Cooperative Park Studies Unit); and the April 1996 “San Francisco Tourism Overview” (a year-long study conducted by the San Francisco Convention & Visitors Bureau).

Some of the summary information from these studies, especially elements with direct relevance to interpretation, is discussed below. The studies themselves should be consulted for more complete information and analysis.

The San Francisco Convention & Visitor Bureau survey reveals the following profile of visitors to the city:

Median age: 37

Median Household Income: \$65,900

Mode of Transportation to the city: 81% by Air
13% by Auto

Average Length of Stay: 4.5 Nights

First Time Visitors: 46%

Frequent Visitors (5+ Previous Trips): 20%

Purpose of Visit: 44% Leisure/Vacation
30% Meeting/Convention
25% Individual Business

Residence: 64% Domestic
36% International

Leading Attractions Visited: #1 Fisherman’s Wharf
#2 Chinatown
#3 Golden Gate Bridge
#4 Union Square
#5 Cable Car Ride

The Morey and Associates study during October 1998 revealed the following:

- About half of the visitors to Hyde Street Pier were from the U.S. outside of California, and 81% were visiting for the first time.
- Children were included in 15% of the parties visiting the pier.
- Fifty-eight percent of visitors to Hyde Street Pier found out about the ships from walking by the entrance. Thirty-eight percent of visitors recalled seeing or hearing advertisements about the pier and the ships, and 29% said the pier was the main reason for their visit to Fisherman's Wharf.
- For 70% of the parties at the ships, a male adult first suggested visiting. This is unusual in a market where female adults typically dominate the decision making process
- Sixty-two percent of visitors stated that the entrance fee was not an important factor in deciding to visit.
- The average length of stay was 1.2 hours, and 67% rated their overall satisfaction as excellent.
- Only 19% of visitors to the pier were aware of the park library, and only 8% had used it before.

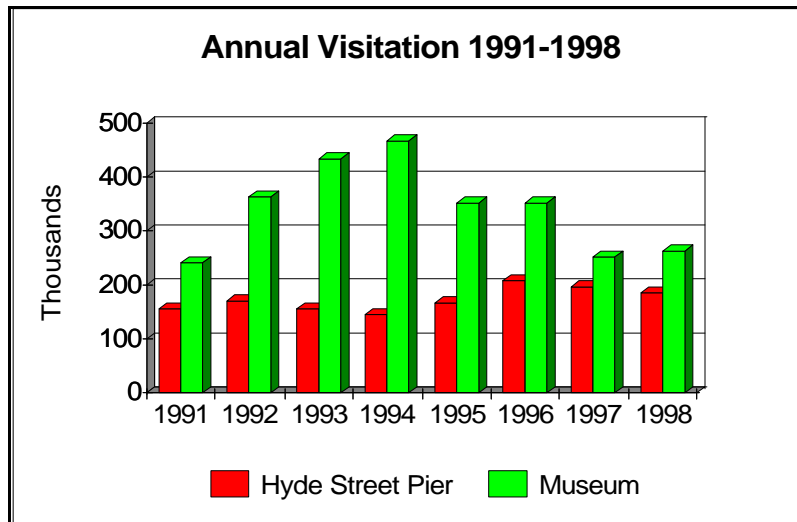
Observations from the August 1995 University of Idaho survey included:

- Seventy-two percent of the visitors were in family groups. Forty-four percent were in groups of two. Many visitors (40%) were aged 31-50 and 23% were aged 15 years or younger.
- Among San Francisco Maritime visitors, 18% were international visitors. One-fourth (25%) of those visitors were from Germany, 18% from the United Kingdom, and 14% from France. United States visitors were from California (53%), New York (5%), Washington (4%), and 41 other states.
- In the past year, most visitors (92%) had visited once. When asked how often they had visited during the past five years, most (83%) were visiting for the first time.
- Most visitors (78%) were not aware that Hyde Street Pier and the Maritime Museum are part of San Francisco Maritime National Historical Park.
- Many Hyde Street Pier visitors (83%) stayed one or two hours. Common activities on Hyde Street Pier were visiting the historic ships (71%) and taking photographs (55%). Most visitors (88%) felt the Hyde Street Pier admission fee was "about right."
- At the Maritime Museum, 77% of the visitors stayed for an hour. The most common activities were visiting the first floor (64%), visiting the second floor (54%), and visiting the steamship room (46%).
- Over one-third of the visitors (36%) did not receive any information about San Francisco Maritime prior to their visit. Others relied on previous visits,

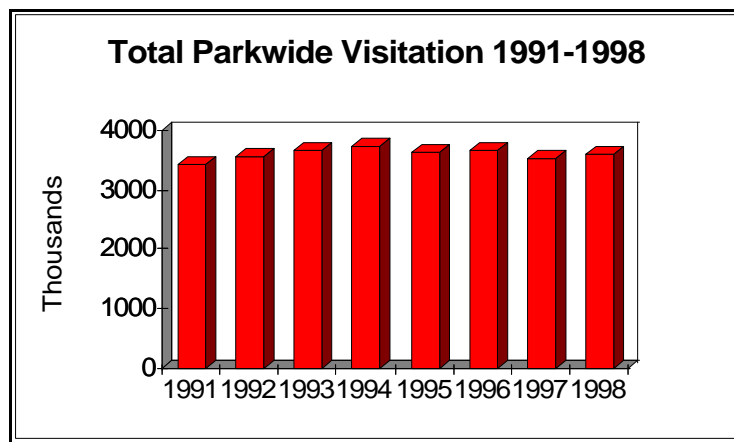
travel guides/tour books or area signs to learn about the park. Their reasons for visiting were to board the historic ships and to learn maritime history.

- The most used visitor services were the historic ships (71%), restrooms (64%), educational signs and museum exhibits (each 58%).
- Most visitors (94%) rated the overall quality of services in the park as “good” or “very good.”

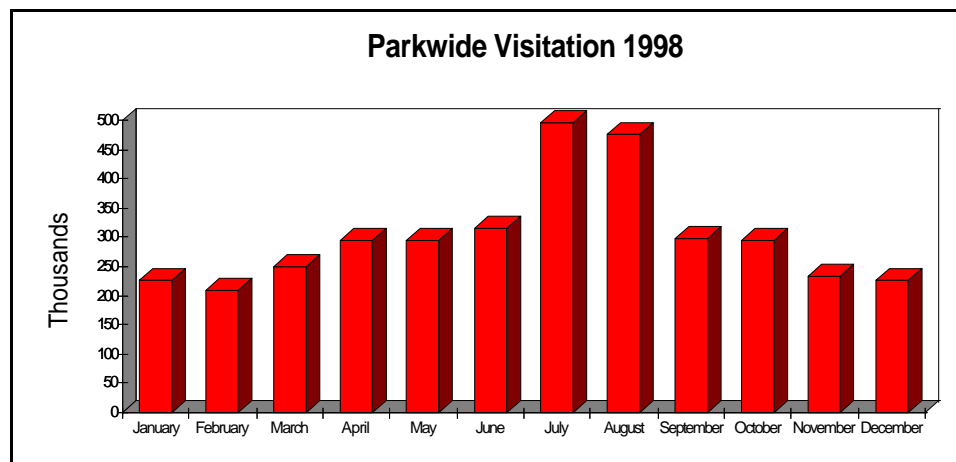
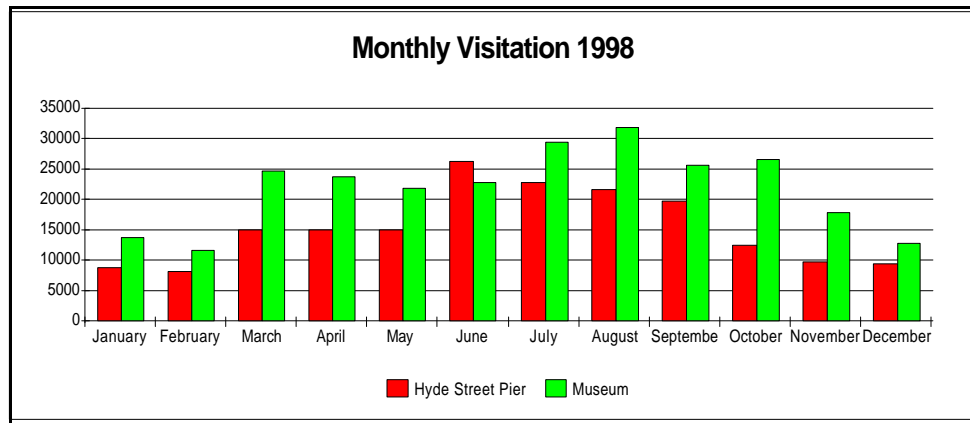
The following chart shows annual visitation figures for Hyde Street Pier and the museum building for the period 1991-1998:



The next graph presents total parkwide visitation for the same eight-year period:



Monthly visitation for 1998 is illustrated in the next two graphs:



By contrast, the J.Porter Shaw Library has averaged only a little over 2,000 patrons per year during the period 1991-1998. Also, during this same period, participants in the Environmental Living program have grown from 4,744 in 1991 to around 10,000 in each of the past three years (1996-1998).

Currently, the park serves nearly 14,000 school children through ranger-led field trips, and the NMMA hosts another 8,000 to 10,000 in the Environmental Living Programs (Age of Sail).



IMPLEMENTATION STRATEGIES

The following is a description of programs and media recommendations designed to further define, support, and implement the mission, goals, themes, and objectives of the interpretive program for San Francisco Maritime National Historical Park. The discussion of each program or media proposal identifies its purpose, special considerations, and sometimes suggests means of presentation. It is important to remember that the latter are only suggestions, and should not in any way limit the creativity that is essential during the media or program design processes. On the other hand, most proposals will be specific enough to define parameters in which these creative energies can flow.

Information and Orientation

Pre-Arrival

General and trip planning information regarding SAFR will continue to be provided through traditional means by answering regular mail and telephone requests. All mailed materials and other informational literature should include the park's web site address, and some items also should include the addresses of any closely related maritime or NPS sites.

The practice of having a live person answer the phones daily from 10:00 a.m. to 5:00 p.m. should continue; however, the park staff, perhaps through a working committee, should explore ways to effectively refer inquiries to different parts of the organization (including NMMA, etc.). Over the years, the park has had different names. This committee, if formed, also should address the inconsistencies regarding the correct name of the park. Without some uniformity, people can easily become confused about the park's name, the facilities, and the relationships among them.

Basic information, including addresses, phone numbers, etc. for trip planning, also would continue to be available from the park web page. Other on-line information would include descriptions of visitor services, special events, interpretive activities, sailing schedules for Alma and Hercules, and information regarding the environmental living program. Additional visuals on the web site would give people a better idea of what they will see when they visit the park.

On a regional scale, SAFR information should be available at area tourism offices and major attractions, at other NPS sites in the Bay area, and in prominent regional tourism literature. Park staff should continue to monitor local and regional tourism literature (primarily brochures, magazines, and web sites) for informational accuracy. When feasible, the staff will actively promote and continue to assist in providing accurate and timely information and technical assistance to those involved in the preparation of tourism literature that mentions the park.

The Pacific West Region information center in the Golden Gate National Parks headquarters building at Fort Mason carries information on all NPS sites in the region, and handles a high volume of phone and e-mail requests. SAFR should ensure that this center maintains accurate and current information, and a good supply of park literature.

The park web page should be expanded continually to include new educational and interpretive materials. In addition to descriptions of various programs and activities, the web site could highlight elements of the primary interpretive themes, significant resources, critical issues (such as ship preservation), and current activities (i.e., through use of a live link camera). This information would be valuable to prospective visitors and even to those (including school groups worldwide) who may never have the opportunity to visit San Francisco. The web site also should establish links to other maritime sites, the Council of American Maritime Museums, etc. Future web links with the park library, archives, and artifact collections will highlight the extent of the park's collections, and make these resources available to a greatly expanded audience.

On-Arrival

The new visitor center/museum in the restored Haslett Warehouse will serve as the primary information and orientation facility for the park. The entrance will be across the street from the entrance to Hyde Street Pier. The GMP has recommended the importance of integrating the pier and the Haslett through a design concept that would clearly identify the separate entities as a cohesive unit and as the San Francisco Maritime National Historical Park. A unifying sign system would help to link the units, including the Sala Burton Building and Building E. However, some design element needs to serve as a beacon to draw people to the west end of Fisherman's Wharf, and to indicate that this is something different and special, while still a part of the Fisherman's Wharf experience.

In addition to the "beacon," which could be literal or figurative, a redesigned outdoor orientation display (perhaps an informational wayside exhibit) would help visitors make the physical connections among the various SAFR facilities. This, and other design elements should not only attract people, but also give them enticing information regarding what there is to see and do here, and that it is well worth the cost of admission. Since most people already know they are at Fisherman's Wharf, part of the enticement might be to learn more about its history. Instead of a barricade across the pier entrance, the redesign would present a welcoming, almost magnetic, feeling.

The design criteria for the pier/visitor center/museum complex also will direct visitor flow. Visitors should be encouraged to first enter the Haslett center and then proceed to the pier, library, or Sala Burton Building. However, realizing that many people will simply go where they please, and that others will enter from different directions, each facility will need to offer some form of information and orientation service and be capable of providing a "stand-alone" experience.

A staffed information desk will be one of the first things visitors see when they enter the Haslett visitor center/museum lobby. The lobby itself should accommodate about 75-100 people, perhaps a very small cooperating association area, plus a few informational exhibits that would help answer some of the most commonly asked questions. In addition, a “centerpiece” display would serve to draw people into the building, clearly convey a maritime theme, and lead visitors toward the museum exhibits.

While the information desk would be visible, visitors would not need to walk directly past it to enter the exhibit area or the theater. The desk would be large enough for at least two employees to work comfortably, and possibly accommodate a cash register for a high-end sales area for theme-related maritime items. The desk also would be equipped with a telephone, adequate storage for various free publications, and remote switches for starting the audiovisual program.

The architecture and interior design also will establish a visual and physical connection with the Maritime Hotel lobby. This hotel, which will bring a unique visitor constituency to the park, will carry a maritime theme throughout, possibly utilize objects from the park collections, and provide many opportunities for interpretation. This interior connection will attract hotel guests to the museum, and perhaps interest other visitors to inquire about staying at the hotel. The connecting doors would be locked when the museum is closed.

Informational literature about the park also would be available at the hotel desk, in the lobby, and perhaps in the individual rooms. As a partnership effort, the park and hotel also could explore the potential of a closed circuit television program that would present park information and perhaps some interpretive programs as well.

Interpretation

While maritime museums are very object-oriented (including the ships themselves), good interpretive media and programs need to bring them to life. It is generally easier to interpret, through objects, the technological stories, but the interpretation of the objects also needs to make the human and diverse cultural connections to help visitors identify with and to care about this place.

This plan emphasizes that effective interpretation at SAFR combines the stories related to the ships, the museum objects, and the people. All three constitute the primary resources, and it is the integration of all three that create a complete picture which will inspire visitors, establish relevance, and motivate them to explore and seek greater understandings and appreciations.

To achieve these understandings and appreciations, many people need to be guided into this unique and exciting world. Ships, their construction, operation, navigation, and the associated technologies and life styles and dynamics, the skippers, crews, and passengers who sailed on them are all foreign territory to most visitors. Much of the language of the sea, maritime objects, and

endeavors also are foreign. While most people can relate to a ferryboat, a mast, sail, hull, and anchor, most probably could not identify a hawser, keel, spar, scow, schooner, jib, fife rail, bowsprit, forecastle, etc. In this regard, the term “interpretation” carries multiple connotations.

Haslett Visitor Center/Museum

About 9,000 square feet of the first floor of the Haslett Warehouse will be converted to serve as SAFR’s primary visitor center and museum. The information/orientation component of this new facility was discussed in the previous section. This section will present recommendations for the interpretive spaces.

The efficient use of the limited space in the Haslett is critical. The GMP had proposed a much greater area for the museum, but probably for the next 50 years or more (and well beyond the expected life of this plan) the park will need to operate within this estimated 9,000 square foot area. The design of this space for functions other than public use should be very limited and absolutely essential to the operation of the facility.

The Haslett will house the maritime museum. It will not be the annex of the Sala Burton Building or vice versa. In addition to the information desk and lobby discussed earlier, the building will contain an exhibit area, theater, a small staff lunch/work room, and very limited storage and support function space. Restrooms also will be provided, but perhaps they could be designed as shared space with the hotel. For example, the restrooms could be accessible from the hotel lobby or from the visitor center lobby. When the visitor center/museum was closed, the restroom doors to that area would be locked, while still allowing use from the hotel lobby.

The exhibits will be designed to provide an overall introduction to each of the interpretive themes. These exhibits will display the park’s key theme-related treasures. The potential for freeing up additional space by removing some of the wooden columns will be explored from both a structural and historic compliance perspective. Until the permanent exhibits are completely installed, empty space in the Haslett would lend itself to theme-related temporary and/or traveling exhibits.

Some of the exhibits may have audiovisual and/or interactive components. This would allow the inclusion of the park’s extensive film, still photo, oral history, art, and drawing collections as an integral part of the exhibits. In an interactive electronic format, some exhibits could allow visitors to explore the various collections. This would not only help people better understand aspects of the themes, but also to appreciate the extent of the collections, and perhaps to encourage some folks to visit the library and archives to study some objects first-hand.

In addition to the exhibits devoted to specific themes, an exciting “center-piece” exhibit is recommended for the lobby. This eye-catching exhibit would attract people into the building, but also function as a transitional display to lead visitors into the main exhibit space. Part of this exhibit would focus on the

history of the Haslett building, its relation to Cannery Row, and its connection to the water. The exhibit would help visitors gain a sense of place, and as an introductory piece, it would set the stage for entering the museum proper.

The theater design also will need to make the most efficient use of space. As a rule, it is best to plan theater seating in multiples of bus groups. Visiting tour bus or school groups usually like to stay together during their visits, and a theater sized to seat 55-110 people would accommodate one to two entire groups. Moveable seating will allow the theater to be used for a variety of activities, including evening functions and social gatherings.

The primary use of the theater would be to show an orientation program about the park. It would establish a sense of place, and provide an introduction to the maritime history and resources. In addition, the program should motivate people to explore the museum, see the ships, visit the Sala Burton Building, and go to the library. A separate theater program also might provide programmatic access to the historic vessels that cannot be boarded by people with certain disabilities. These functions would suggest the placement of the theater early in the sequence of the museum experience.

The theater also could be used for showing other films on special occasions, presenting live talks, musical programs, etc. However, if the chief function of the space is to show the orientation program, then other uses should be scheduled for non-peak times. In fact, some live programs, such as chantey sings, may be best performed in an outdoor or period setting. See the Sala Burton Building section for a discussion of other locations for special programs.

Evening programs in the Haslett theater would not conflict with other uses. Such programs would attract many hotel guests and further their ties to the park. As with the restrooms, access to the theater for after-hours programs could be from the hotel lobby, allowing the museum proper to remain closed.

In summary, the Haslett will become the place where visitors get oriented to and excited about the park's resources, receive an introduction to the primary maritime stories, view world class maritime objects that help tell the stories, and become motivated to visit other park facilities. This, and the partnership with the hotel will help to make SAFR a "must-see" destination for San Francisco Bay Area residents and visitors.

Hyde Street Pier

Recommendations regarding the design of the pier entrance and its relationship to the Haslett, Victorian Park, and the Sala Burton Building were presented in the Information/Orientation section. In addition to being a corridor to the historic vessels, the pier itself offers numerous interpretive opportunities. The recommendation to redesign the forepier should extend past the entrance and include the entire pier experience. Moving the ticket booth and entrance gate further back on the pier would offer visitors a better view of the ships and invite them to enter. From a behavioral point of view, visitors who commit to walking further out on the pier may be less likely to resist the admission fee.

The pier experience should give visitors the feeling of walking back in time, but not to any specific time. The pier displays the park's major historic vessels, but collectively, they do not depict Hyde Street Pier at any specific period. Designers must avoid deluding visitors by creating something that never existed, but they also must avoid creating a random assortment of disconnected venues.

The cooperating association bookstore offers the first and a very special interpretive experience. In a sense, the bookstore is an exhibit where the items on display can be purchased and taken home. The store is well designed and carries a wide variety of theme-related items. There is, however, a lack of variety of publications specific to the park and its resources. The regional office of interpretation and the Conference of Cooperating Associations can provide tools which can help the association evaluate its inventory with regard to themes, specific topics, age groups, interest levels, and other criteria.

The goal of providing a number of interactive learning/interpretive stations early-on in the pier experience should continue; however, there needs to be more uniformity in the design of these stations. Also, each interactive activity should be carefully thought out regarding its relevance to the primary interpretive themes, and how these activities will better prepare for visiting the vessels, or reinforce concepts afterwards. Interpretive stations that utilize park staff or volunteers for personal services activities can be very exciting and interactive also. However, these stations should be designed to provide some interpretive experience even when staff are not present.

The pier would be included as part of a parkwide wayside exhibit proposal, to evaluate existing wayside exhibits, recommend new ones, and unify the confusing variety of exhibits that currently exist. The design selected should blend with the historic character of the pier and the vessels. While wayside exhibits work best when they focus on something that can be seen (i.e., the ships), the interpretive content should go beyond mere physical description of the machines to include the human element.

The Small Boat Shop will remain as one of the most active places on the pier. Visitors can almost always find some type of small boat construction or restoration in progress. They also can talk with staff, volunteers, or trainees, and get information on future classes. The wayside exhibits for the shop should be of a uniform design with the rest of the pier; however, since projects are continuously changing, some of the panels need to be easy to change and inexpensive to produce. The park has made strides in redesigning the shop to reflect a historic ambiance, but further work is needed.

As visitors walk along the pier, they should realize that this is also a working pier. The vessels require continued maintenance and restoration. While major work may require sending a ship to dry dock, much work is performed at the pier. This sometimes requires the use of heavy equipment and the moving and storage of quantities of materials. In a historic setting, many of these activities can be viewed as intrusive. While some intrusions are unavoidable, many oth-

ers can be mitigated. For example, some activities can be scheduled to occur at low visitation periods during the day or during the year. Barricades can have a historic design. Modern materials or equipment can be covered or moved out of sight when not in use. The development of operational guidelines also would help reduce the adverse impacts, and the process of developing them would likely generate many new ideas.

Long-term projects can be interpreted by temporary wayside exhibits, again conforming to uniform design guidelines with the permanent waysides. Park maintenance staff and shipwrights can be encouraged to explain what they are doing to visitors. A portable wayside exhibit at the multipurpose building on the pier could interpret some of the restoration activities.

The pier experience also should communicate the fact that San Francisco once was a city of piers and wharves. Hyde Street Pier presents an opportunity to illustrate this transition between land and water. Staging appropriate cargo, vehicles, and equipment next to the ships would help people understand what (and who) was coming and going, and how materials were loaded and unloaded. Visitors also would discover that the pier was part of the highway system before the bridges.

Other stories to interpret on the pier would include the swimming and rowing clubs, the Sea Scout base, weather, tides, and the passing maritime traffic on the Bay today. The end of the pier would be an excellent place from which to interpret many of these and other theme-related stories. Designed to avoid impacting important view corridors, a sheltered observation structure would make the end of the pier a destination, and would offer magnificent views of the Bay and the Golden Gate. The shelter also could be an alternate site for providing programmatic access to the vessels (see Haslett section). In addition to the audiovisual material, visual and tactile models of the ships could be displayed. These would have value for all visitors when a vessel was away on tour or in dry dock.

The shelter also could be target for the interactive maritime communications exhibit that is being developed for the top floor of the Sala Burton Building. Using various communication technologies, students and visitors could learn and practice sending and receiving messages.

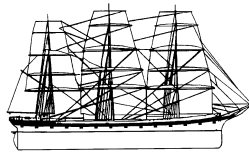
Ships

The historic vessels constitute the heart of the park's maritime treasures. Here the story of Pacific Coast and world trade and commerce can be told with the real objects-the ships that made it all possible. The vessels speak to the evolution of technology and efficiency. The ships speak universally, each within the context of its place in the world. And the vessels speak of the people who lived and worked on them. Together they present the textures, smells, sights, and sounds and voices of a rich maritime culture and heritage.

Proposals for the interpretation of each of the vessels are described below. However, there are some overall recommendations that apply collectively to all the ships. These include:

- Design a brochure for each vessel (or one to address them all, perhaps including the pier also) that show the overall layout, history, primary functions, etc. The brochure(s) would serve as a “map” to help visitors take a self-guiding tour. An audio tour would be an alternative, or perhaps an addition to the brochure(s). An audio format would allow the use of some of the park’s extensive oral histories, and also could incorporate sound effects.
- All interpretive text should be designed with a layered approach for visitors of all ages and abilities.
- Where possible, models and/or photographs would be used to show what each vessel looked like at times other than the current restoration. Also, models of current day vessels that perform the same, or roughly the same functions would help people make the link between past and present.
- The discreet use of sound effects, including voices would add another dimension to the on-board experiences, including the all-important human element.

Balclutha



On *Balclutha*, visitors would learn that in many ways this was an average ship of its day, but that it does not represent a typical American ship. The use of metal as opposed to wood represents Europe’s response to the shortages of lumber, as well as a response to the industrial revolution. America would not go to riveted metal ships until much later.

Visitors also would learn that these were the types of ships that were built to sail around Cape Horn, and that they played a vital role in international trade and building up the West Coast. They were especially important in the growth of West Coast agriculture and in the international grain trade. These vessels were incredible machines for their time, designed so that a small group of men could perform the work of many.

In exploring the ship, visitors would discover that she is analogous to a floating warehouse with an office on the roof. Visitors also would be introduced to the people that sailed on *Balclutha*: how they lived, their duties, fears, courage, isolation, cultural diversity, etc. They would appreciate the tolerant social

mindset that developed among the sailors who gained a worldly and liberal perspective with regard to such things as race and cultural differences. And, people would learn about the use of shanghaied sailors, who often knew nothing about the sea, but had to “learn the ropes” in very short order.

Understanding how *Balclutha* works is another interpretive goal. Activities and processes include raising and lowering sails, loading and unloading cargo, navigation, communication, etc. Visitors also would appreciate the challenge of learning over 300 lines and finding them in the dark during a storm.

To create these interpretive experiences and achieve an understanding and appreciation of *Balclutha*’s key stories, the following actions are proposed:

- Once the lead hazard has been removed, it is important to get visitors into the hold where they can really see what these ships were designed to do. Part of the hold should be furnished with cargo. To minimize weight and the effort required to move it when necessary, the bulk of the cargo could be simulated from light weight materials. Only a portion of the hold (no more than half) would need to be furnished. This would allow visitors to visualize the vast amount of cargo these types of vessels could carry, and get a feel for the variety of goods carried. Opening one of the lumber ports also would help visitors understand how long pieces of cargo were loaded and unloaded.
- Living spaces for captain, mates, crew, and cannery workers would be furnished. This would include the cabins used by the Chinese and Mexican workers traveling to and from the Alaskan canneries. Since the ship is used for the park’s environmental living program, most of the furnished spaces would rely heavily on reproduction pieces. In most cases, this would allow for the removal of the barricades, and the spaces could be used by students, visitors, and park interpreters. Other spaces, such as the pantry and rooms furnished with original or a number of small objects, would need to be secured as look-in exhibits. A Historic Furnishings Plan would help make decisions on appropriate time periods to interpret, object selection and placement, and document supporting evidence.
- A variety of interpretive talks, tours, and demonstrations would continue. Many of the activities for the environmental living program also have interpretive value to general visitors, as do a lot of the maintenance and restoration work performed by the shipwrights. The staff should continue to explore new ways to involve the shipwrights and others in interpretation.
- The development of additional sea chests in the living quarters, or as part of an interactive activity area would allow children and even adults to examine reproductions of maritime objects and try on period clothing.
- While the use of some sound effects would enhance the visitor experience, the majority of the planning team felt that audiovisual programs on *Balclutha* would be an intrusion on the historic character. Contemporary exhibits also would be limited mainly to text/graphic panels that would

interpret some of the furnished spaces and other key features and processes. This media would complement the self-guiding brochure and/or audio tour. A wayside exhibit on the dock would provide introductory material.

- In implementing these interpretive media and program recommendations for *Balclutha*, the park also should consider the ideas generated in the 1998 Sibbett Group pre-design/field report.

Hercules

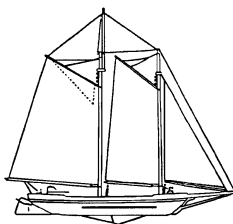


The interpretive media and programs for *Hercules* are relatively new and, with few exceptions, appear to work well. The wayside exhibit on the pier would be redesigned to incorporate something on the function and evolution of tugs, and how *Hercules* compares to modern day tugboats.

Adding a recording of the engine sounds should be considered as a possible enhancement to the visitor experience. Likewise, improvements need to be made to the space and furnishings for showing the on-board video. The accessible audiovisual program for *Hercules* is currently shown on the deck of *Eureka*. As stated earlier, many people are confused, thinking it is a program about the ferry. This program would be removed from *Eureka*, and elements would be incorporated into the programmatic accessible media in the Haslett or into the proposed interpretive shelter at the end of the pier.

Hercules also would be a part of the self-guiding tour media developed for the ships and the pier. In addition, a variety of personal services programs would be offered, and the volunteer group would continue to take her on periodic excursions around the Bay.

Alma



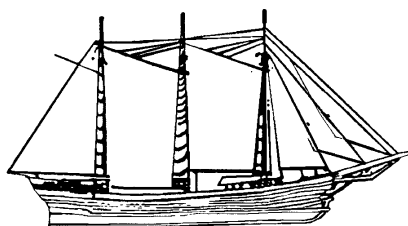
Visitors to *Alma*, whether they are able to get on board or not, would gain an understanding of what scow schooners were, and how life on them was different from other vessels. Interpretive media and programs would highlight the strong ties with agriculture in the Bay area and its estuaries, and how these vessels were uniquely adapted to this environment. Visitors also would appreciate the role scow schooners played, via their major access points, in determining the locations of many Bay area towns and cities.

Alma is the park's sailing ambassador throughout the Bay. By maintaining an active sailing schedule to many ports-of-call, she functions as a floating outreach program. When on tour, *Alma* is open to the public, and short interpretive talks by the crew are supplemented with the placement of portable wayside exhibits.

A goal is for *Alma* to be a part of the self-guiding tour of the pier and the historic vessels, and to have her open to more visitors when she is home. Doing the latter would require the presence of staff primarily for safety, but also to provide interpretation. Doing so also will require alterations in the design of the floating pier to ensure safe public access. In addition, the design and content of the portable wayside exhibits will need to be studied (as part of the parkwide wayside exhibit proposal) to determine compatibility with others on the pier and how well the theme-related stories are presented.

An element of the personal services interpretive program would be to demonstrate periodically how hay was loaded and unloaded.

C.A. Thayer



Visitors would learn that schooners like *C.A. Thayer* symbolized the coastal lumber trade and played a major role in the opening and development of the West Coast. They also would learn that schooners were the most common American craft (a truly American vessel), and that at one time there would have been around 200 schooners in the Bay. These vessels were well designed for navigating the coast, and the design remained fairly constant until the development of steam powered craft. Further, these were the ships that helped build San Francisco and to rebuild the city after the 1906 earthquake.

Among the human stories, visitors would discover that it required eight people to operate *C.A. Thayer* (two being the captain and cook), and that the crews (mostly Scandinavian) exhibited less ethnic diversity when compared to the Cape Horners. Life on-board for crew and sometimes for families would be interpreted, as would the links to maritime labor union history. It also is important for visitors to realize that life on-board *C.A. Thayer* continues to the present in the form of the park's environmental living program.

Standing in the hold, visitors experience a "cathedral of wood", which makes *C.A. Thayer* an excellent place to interpret aspects of wooden ship building. Also, structural elements of the schooner's cod fishing era remain, and offer an opportunity to interpret her final working days off the coast of Alaska.

Interpretation on *C.A. Thayer* would maximize the use of hands-on/interactive media and programs. A variety of guided tours, living history programs, special events (such as chantey sings), and demonstrations will continue to be offered. The park would explore the potential of increasing the use of living history groups, volunteers, interns, etc., to develop and conduct these programs. In addition to *C.A. Thayer*, living history programs could be expanded into a mobile demonstration group for the pier and other vessels. These kinds of activities (such as the “Top Sail Demonstration Crew”) can be extremely popular, effectively communicate the park themes, and help make SAFR a San Francisco destination.

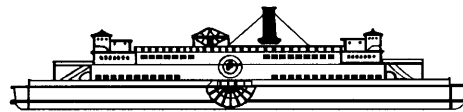
C.A. Thayer’s hold offers an excellent location for many personal services programs. For this reason, and to retain the visual impact of the space, the hold would remain open. This also is a good place to continue showing the film of *Thayer’s* last voyage. The narration by her last captain actually enhances the feel of being in the hold. It is recommended that the program not play continuously, but become visitor activated.

A Historic Furnishing Plan is recommended for some of the living quarters, galley, pantry, and perhaps some of the open deck areas. As with *Balclutha*, most of the furnishings would be reproductions so that some of the spaces could be used by the environmental living program.

The old interpretive text panels would be removed. Any new panels would focus on elements of the key topics and interpretive themes, and they would not intrude into the furnished spaces. *C.A. Thayer* would be included in the self-guiding tour of the pier and the historic vessels, and the parkwide wayside exhibit proposal would address the design and content of the exhibit on the pier.

The cooperating association also should consider a variety of publications specific to *C.A. Thayer*, including reprinting “The Schooner That Came Home” and “My Voyage of the *C.A. Thayer*.”

Eureka



Eureka was once a vibrant part of the social order of the Bay. It was alive with music, whistles, engine noise, and people from many ethnic backgrounds. Visitors to this ferryboat would recapture this experience, and learn that *Eureka* was part of an intricate system of Bay ferries. At one time San Francisco experienced a degree of isolation, sitting at the end of a peninsula. The ferries became a primary means of breaking this isolation before the advent of bridges. Visitors would learn that commuting by ferry became a way of life for many, and that these people experienced a deep sense of loss when they stopped running.

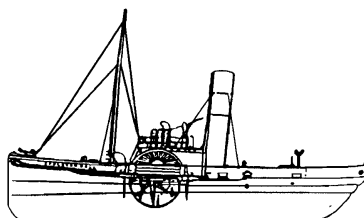
Visitors would discover that *Eureka* offers the only place in the country where they can see a walking beam engine.

The addition of sounds would go a long way toward reestablishing elements of *Eureka*'s human spirit. Conversations among passengers and crew, blowing the three-toned whistle, music, engine sounds, etc. would help bring the boat to life, as would upgrading the historic furnishings in the concession shop, and replacing the period vehicles. The use of a few "white figure" mannequins could be considered. The addition of a food service operation, using a period style décor and/or the results of the Historic Furnishing Study, would further contribute to the visitor experience and engage the sense of taste. Furnishing one of the wheel houses also is recommended. While disability access issues regarding the wheelhouse and other exhibit spaces can be solved programmatically, physical access to a food service operation will be required.

Design solutions to making the walking beam engine more accessible to visitors need to be developed. Options for physical access to the engine room and for providing better views from the main deck should be studied, including the continuation of guided tours. The actual engine could be rebuilt to run on an electric motor, and/or a working model could continue to demonstrate its operation. Yet another option would be to show a film of the operating engine in a more accessible location.

The use of historic films showing *Eureka* and other ferryboats on the Bay would help visitors grasp the extent and magnitude of this mode of transportation. The film(s) could be shown in a stand-alone setting, or they could be incorporated into discretely placed on-board exhibits. The exhibits would highlight aspects of the primary themes, perhaps relating some of the topics and concepts presented in the current ferryboat exhibit in the Sala Burton Building.

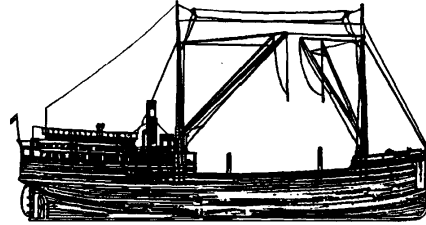
Eppleton Hall



The public would not be able to board *Eppleton Hall*. Wayside exhibits, developed as part of the parkwide wayside exhibit proposal, would interpret her history and significance. One exhibit would relate the boat's importance as an early steam tug, and place her in the context of tugboats in general. The other exhibit would explain why this English tugboat is here, how she got here, and why she is an anomaly in the park's collection. This latter wayside exhibit would introduce Karl Kortum, one of the museum's founders, and relate his dream and passion for saving the ships of the world when maritime museums were getting started. *Eppleton Hall* (along with the other vessels) is a part of Karl's and the museum's legacy.

The interpretation of *Eppleton Hall* also would be part of the guided and self-guided tours on the pier, and included in the cooperating association's publication needs program.

Wapama



Once the access problem is solved, guided interpretive tours of *Wapama* would resume. Until the visitors can board safely, the park will continue to offer interpretive programs from the barge. The park would renew discussions with the Bay Model Museum staff on resuming shared tours of the vessel, and developing new exhibits on *Wapama* in the museum. Exhibits could utilize historic film of *Wapama* or similar vessels, and/or provide a video tour of her in her present condition.

Where appropriate, illustrations, film, models, or objects from or regarding *Wapama* would be included in presenting the major park themes in the Haslett museum and in the Sala Burton Building. Interpretive text also would encourage visitors to go see her. *Wapama* also would be part of the information/orientation media in the Haslett lobby and at the hotel and visitor center desks.

The parkwide wayside exhibit proposal would include recommendations for interpreting *Wapama*. A site bulletin would be developed and made available at the Haslett, the Sala Burton Building, the entrance to Hyde Street Pier, and at the Bay Model Museum. The park web site would include material about *Wapama*, including directions, tour schedule, and sources for additional information. The cooperating association also would include the need for specific materials on *Wapama* in setting its publication program priorities.

Lewis Ark

The vessel's location near the pier entrance offers potential for the *Ark* to become part of the active maritime scene that would help attract visitors and engage them once they enter. However, since the *Lewis Ark* is not one of most critical interpretive locations on the pier, personal services programs will need to make the most efficient use of limited staff.

Visitors to the *Lewis Ark* would learn that this was one of hundreds of summer and weekend floating homes that once catered to a certain wealthier class of San Franciscans. Visitors would discover elements of these water-based communities, why people chose houseboats instead of cabins in the woods, and how the ferry systems were important in providing access to these floating communities.

To provide these experiences and interpretive opportunities, a Historic Furnishing Plan would be developed for the *Lewis Ark*. Visitors would be directed to enter the front door, walk through the hallway, and exit in the rear. The current office in one of the back rooms would be relocated. The living room would be furnished mainly with reproduction (turn of the century) objects. This would allow for continued use of the space for part of the park's living history program. When staff were not available, sensitive items that could not be secured would be removed, and visitors could tour the vessel as part of a self-guiding tour. Original and/or period objects could be used in furnishing the other rooms, which would be look-in displays with full barricades.

Some portable text panels would help interpret the *Ark* when staff was unavailable. At these times, an audio program, perhaps including appropriate sound effects, also would help attract visitors and give a first-person account of aspects of life on board. Another suggestion is to create an illusion of the houseboat being on the water. A small boat could be incorporated into the scene to demonstrate how residents got to shore or visited their neighbors.

Small Craft

Interpretation of the small craft floating at Hyde Street Pier is closely tied to the vessels and activities at the small boat shop. While the interpretive emphasis at the small boat shop is on boat building and restoration, interpretation of the floating craft would focus more on their history, functions, and the people who used them. In experiencing these boats, visitors would learn about the evolution and diversity of small craft. They would learn about the magnitude and social dynamics of the large Italian and Chinese fishing fleets, and the history of Fisherman's Wharf. They would discover the value of the White Hall's in servicing ships entering the Golden Gate, their involvement in shanghai operations, and appreciate the courage required to sail these 18-foot craft into the open waters of the Pacific.

The replacement of lifeboats on *C.A. Thayer* and *Eureka*, along with the captain's yawl on *Balclutha*, would give visitors a more complete picture of these larger vessels, and illustrate the importance of these small craft to the lives of passengers and crew. Accomplishing this will require the completion of all necessary restoration and preservation work on the ships and on the small craft to be displayed.

While visitors will not be able to board the small craft, the necessary improvements to the floating pier need to be made so that people can examine the boats more closely. The need to rotate craft from the water periodically also necessitates the development of changeable wayside exhibit panels; however, most of the key stories (described above) would be told at all times by some representative vessel. Other topics that could be interpreted from time to time include duck boats, recreational yachting, recreational rowing, etc. As with the larger vessels, the small craft "displays" would include appropriate furnishings on the pier (such as nets, supplies, equipment, etc.) to help illustrate their functions or attributes of the people who sailed them.

The small craft would be a component of guided and self-guided tours of the pier and the ships. The park also should explore ways to demonstrate the boats and perhaps provide opportunities for some visitor participation. The staff, volunteers, and trainees from the small boat shop could become involved in special interpretive programs tied to the launching and use of replica craft made in the shop. Other activities might involve the Sea Scouts.

Priorities for the cooperating association's publications program should include items specific to the Bay Area's ethnic fishing populations, and an illustrated catalog of the small boats in the park collection. Staff also should continue to be encouraged to prepare articles for publication in a variety of special interest magazines and professional journals.

Sala Burton Building

With the primary maritime museum facility in part of the restored Haslett Warehouse, the Sala Burton Building will assume a totally new function, one that capitalizes on its Art Deco architecture. The Sala Burton Building would become a maritime discovery center. Children would be the primary audience to this active and highly interactive learning center, but the facility also would have an attraction and value for adults (grown up kids).

The Art Deco murals evoke an underwater maritime scene. Interpretive media on the first floor would build on this underwater concept to relate aspects of the park's primary themes. Topics such as shipwrecks and underwater archeology would capture visitor interest and hint at what has been discovered about maritime history from research and exploration. Restoration of the original water feature on the front of the building would add texture to the underwater entry experience. The anchor, long a fixture of the building entrance, could remain, becoming an integral part of the scene. Dramatic presentation of stories related to the fates of the *St. Augustine*, *Brother Jonathan*, or the *Frolic* would peak interest, lure people further into the building, and incorporate aspects of the all important human element into the experience.

Visitors would be lured to the second floor to discover more about the maritime themes. The second floor exhibits would be highly interactive, with some original objects displayed for visual reinforcement of various concepts. Much of the interpretation would be tied to school curricula in the Bay area, and educators would be partners in developing media concepts, design, and interactive elements. Exhibits should be designed so that classroom size groups of visitors could gather around when a teacher or interpreter wanted to demonstrate something or initiate a group discussion. The discovery experiences also would allow participants to explore the park library, archives, and object collections through electronic means. These interactive computer stations could be stand-alone, or they could be integral components of certain theme-based exhibits.

The discovery experience would continue to the third floor, where the maritime communications exhibit (already under development) would illustrate various technologies and ways of making navigation safer. This exhibit also

would be interactive, including ways to send and receive messages to and from Hyde Street Pier.

The former Steamship Room would become a place for changing exhibits, utilizing the skills of the park's talented exhibit design and production staff. Between shows, or perhaps as an integral part of some exhibits, the room could be used for multi-purpose functions and personal services programs.

The boat *Mermaid* would remain on display on the outside deck. The achievements of her youthful skipper relate well to both the audience and the discovery theme of the building.

Guided tours of the building, focusing on its art and architecture, will continue to be offered as part of the personal services interpretive program. A self-guiding version also would be available through a special publication, and in digital format on the park web site.

In addition to the interpretive recommendations, the second and third floors need to be made accessible to those who are unable to climb the stairs. A new information desk, and some associated information/orientation exhibits, also are needed to welcome visitors, answer questions, and establish strong linkages with other park resources.

These new directions for the Sala Burton Building will help attract more visitors and Bay area residents to the park, and stimulate repeat visits. The strong education emphasis and focus on children will be attractive to outside funding sources. In the long term, this discovery center will help build and lower the age level of the park's constituency. The experience here could lead not only to a new generation of supporters, but, as in the past, it could inspire a new generation of maritime professionals.

Building E

The use of web sites and/or interactive computer stations as exhibit components in the Haslett museum and the Sala Burton Building will greatly increase public awareness of the park library and collections and their research value. This awareness should result in greater patronship and perhaps an increase in the numbers of younger patrons. The park, as part of the personal services interpretive program, also will consider scheduling special tours of the collections on a periodic basis.

The library, through its friends group, will continue to offer a variety of lectures and other public programs that are an integral part of the park's overall interpretive and educational program. The park will explore ways to better communicate, coordinate, and market events and activity schedules in order to avoid conflicts and maximize audience participation. Better coordination also is necessary in developing a sign system to connect Building E to the other park units. Electronic access to the collections will continue to be expanded.

Victorian Park

Victorian Park will continue to be an important urban green space and special

events location, offering opportunities for relaxation and views of Aquatic Park and the Bay. This area also is a critical component in linking the Sala Burton Building to the Haslett museum and Hyde Street Pier. For these reasons, the parkwide sign system and wayside exhibit program will need to maximize Victorian Park's potential in providing these linkages.

Education Programs

Participation in the NPS and NMMA education programs will continue to be promoted throughout the Bay Area. The ranger-led activities and the Environmental Living Program have reached thousands of children in the region. The park should continue its involvement with NMMA's education council as a way of engaging local school/teachers.

This plan does recommend significant expansion of the education program in directing its efforts to multiple age groups. There is a community need that the park can help fill by partnering with local and regional school districts to expand the onsite and offsite programming made available to school age children. A curriculum plan for all age groups will be an effective tool for teaching future generations about the value of the Bay Area's maritime heritage.

Computer technology also allows a worldwide audience to participate in elements of park education programs, even though many students may never have the opportunity to visit in person. Elements of the education programs would be available through the park/NMMA web pages. Some materials would be free and could be downloaded by anyone. Other materials could be advertised for sale through NMMA.

As with the current programs, the additional curriculum-based activities would be produced in partnership with area educators, who are most knowledgeable of school and workload requirements. Other workshops could be designed to train teachers to lead some of the in-park activities on their own. With the expanded program, this would help mitigate an increased burden on park and/or NMMA staff, and create a stronger sense of ownership in the program among teachers.

Adult activities also constitute an important element of the overall education program. NMMA will continue to offer Elder Hostel programs. In addition, adult programs would be expanded to include such activities as lecture series or special tours conducted by NPS and NMMA staff. The education/interpretive efforts of the library and friends group also should be incorporated into adult education programming.



SUMMARIES

Partnerships

The implementation of elements of this long-range interpretive plan will depend on the continuation of existing partnerships with others and the establishment of new ones. Most of these cooperative efforts have been discussed in other sections of this plan, but are summarized here to illustrate the importance of these relationships.

Partnerships are successful when all parties contribute and gain something from the alliance, when all parties are involved in defining the goals and responsibilities of each participant, and when there is a continuous liaison among all members.

For interpretation, these special arrangements might include coordinated efforts in providing information, orientation, education, training, research, special programs, seminars, personal services activities, media planning and development, and fund raising.

In implementing major elements of this plan, the new partnership with the Kimpton Hotel and Restaurant Group will be critical. Not only is their role in funding the restoration of the Haslett and the development of the visitor center/museum important, but the hotel will attract a new audience to the park. Marketing strategies to draw guests, and the maritime atmosphere throughout the facility all will contribute positively to the visitor experience. In many ways, the hotel will help establish the Haslett as the new maritime museum building, and create stronger links with Hyde Street Pier, the Sala Burton Building, the J. Porter Shaw Library, and the document/artifact collections. In return, the park can assist with staff training, ensure that SAFR information is accurate and current, and assist with interpretive materials and media developed in the hotel.

As the park's cooperating association, the National Maritime Museum Association (NMMA) will continue to operate the bookstore and provide a wide variety of theme-related items for sale. The association also will continue to provide financial and staffing support to the environmental living program, special interpretive activities, and resource management/curatorial endeavors, and support through public relations, advertising, and marketing activities. In addition, NMMA, through its independent operation of the *USS Pampanito*, offers an interpretive link to naval history, and to other sites in the Bay area that address this history.

The Associates of the J. Porter Shaw Library, along with the various volunteer groups that work with the ships and small craft, will continue to provide invaluable services to the park. Not only do these groups help preserve the primary resources, but they also contribute to the park's overall interpretive and educational programs. Coordination and integration of these programs as important and integral parts of the total interpretive program will further enhance the visitor experience at SAFR.

SUMMARIES

Involving area schools in the development of educational concepts and programs for the Sala Burton Building will help ensure that resulting activities are tied to specific curricula, and give teachers a sense of ownership in the facility. Field testing some of the design concepts with students will further this partnership and better ensure the effectiveness in achieving desired educational and interpretive goals.

Interpretation of the Sea Scout base may be enhanced through the implementation of the wayside exhibit plan. Partnership potential with the Scouts could include their help with interpretive programs on rowing, sailing, and other small craft demonstrations. The Scouts could assist with some of the summer day camp programs in the park, and they could provide outreach programs to inner city troops. These contacts could relate the importance of the park to the community, and encourage other groups to visit. In turn, the Scouts would feel more closely associated with the park, an association that could foster future park supporters, volunteers, or employees.

The park also should establish stronger connections with local and regional tourism and information providers, especially since a significant number of visitors to the city do not receive advance information about the park (see Visitation section). This would include involvement with the NPS/Pacific West Region information center at Fort Mason, and the proposed NPS visitor center at the Golden Gate Bridge. At a minimum these facilities should carry accurate and up-to-date information about SAFR in both printed and computerized formats.

Partnerships also should extend to other Bay Area museums, especially those with connections to park themes and resources.

SPECIAL POPULATIONS

Provisions will be made to accommodate the needs of special populations who visit San Francisco Maritime National Historical Park. Special populations are identified as those with sight, hearing, learning, and mobility impairments; visitors who do not speak English; and the elderly and young children.

Accommodations will be made for access to the sites and the historic vessels, as well as to most of the interpretive media. Guidelines and regulations are available to assist staff and media/facility designers. Generally, these accommodations will benefit all visitors.

Public Law 90-480, the Architectural Barriers Act, and the Americans with Disabilities Act of 1990 establish standards for physical access. Any new facilities constructed, as a matter of course, will be designed for accessibility for physically disabled visitors and employees.

All new interpretive media will conform to National Park Service, June 1996 Programmatic Accessibility Guidelines for Interpretive Media (see Appendix A). This will be especially important in providing access to some of the historic vessels.

Special attention will need to be given to providing access to the ships (including the lower decks of *Balclutha* and *C.A. Thayer*), the floating pier, and to the second and third floors of the Sala Burton Building,

STAFFING AND TRAINING

The full implementation of the proposals in this long-range interpretive plan will require significant additions to the interpretive staff; however, not all of these increases need to come from additions to the park's FTE. For example, increases to some operations could be funded through partnering organizations (i.e., NMMA). Other functions could be performed by or supplemented through the park's extensive volunteer programs. One specific recommendation is to use the Sea Scouts, as volunteers, to assist with certain interpretive activities.

The following staffing table is extracted from the park's GMP. It depicts the total staffing requirements for implementation of the GMP; however, a number of the projected needs fall under, or are directly linked to information/orientation and interpretive functions.

Division/Department	Current Full-Time Equivalents (FTE)	Recommended Increase in FTE's	Total FTE's
Administration	11.0	0.0	11.0
Interpretation/Resource Management	12.3	4.0	16.3
Ship Preservation	28.0	15.0	43.0
Small Craft	2.0	1.0	3.0
Collection Management	3.8	4.0	7.8
Historic Documents	5.5	4.0	9.5
Library	6.0	6.0	12.0
Exhibits	3.0	1.0	4.0
History	2.0	1.0	3.0
Volunteers	1.0	1.0	2.0
Totals	74.6	37.0	111.6

In addition to on-going training in interpretive skills and knowledge of the resources, park interpreters and others who deal with the visiting public need to keep abreast of current research, technologies, programs, and activities. Working across operational divisions, effective and efficient ways to alert and/or involve staff in new or on-going projects need to be explored.

The park also will continue to explore opportunities to offer interpretive skills and resource training to non-NPS folks who engage in interpretive activities. Training could be offered through scheduled courses, workshops, etc.

SUMMARY OF INTERPRETIVE MEDIA

The following is a summary list of new interpretive media and facilities that will contain such media at San Francisco Maritime National Historical Park. While the list does not identify new or redesigned structures and media, it does not include things like mechanical systems, security systems, restrooms, work-rooms, etc. These items, plus all new/restored structures and furnishings (e.g. seating, information/sales desks, and sales displays) should be included in Denver Service Center, Regional Office, cooperating association, or contractor specifications.

Parkwide

Wayside exhibit proposal and plan

Directional sign system connecting all units

Upgraded and expanded park web sites (including library and collections)

Revised official park folder in color (as new facilities are developed)

Haslett

Informational and interpretive exhibits for lobby and museum

Orientation audiovisual program

Programmatic accessibility audiovisual program (for here or at Hyde Street Pier)

Information desk

Cooperating association sales area

Hyde Street Pier

Redesigned pier entrance

Outdoor period displays of cargo, machinery, and other items related to activities around each vessel, including the small craft

Interactive interpretive stations on maritime skills and activities

Observation station at the end of the pier

Self-guiding tour brochure and/or audio program interpreting the pier and the vessels

Ships

Individual brochures with information on each vessel (or one to cover all of them)

Sound effects on *Balclutha*, *Hercules*, *Eureka*, and *Lewis Ark*

Historic furnishing plans/reports for *Balclutha*, *C.A. Thayer*, *Eureka*, and *Lewis Ark*

SUMMARY OF INTERPRETIVE MEDIA

Additional sea chests for interactive activities on *Balclutha*

New interpretive panels (some portable) for *Balclutha*, *C.A. Thayer*, *Eureka*, *Alma*, and *Lewis Ark*

Upgraded audiovisual equipment for *Hercules*, *C.A. Thayer*, and *Eureka*

Improved visual and guided tour access to *Eureka's* walking beam engine

Wapama exhibit at the Bay Model Museum

Sala Burton Building

Introductory exhibits on first floor

Information desk on first floor

Educational and interpretive exhibits (many interactive) on second and third floors

Self-guiding tour brochure and/or audio program of the building's art and architecture



IMPLEMENTATION PRIORITIES

Due to the magnitude and complexities of the recommendations in this long-range interpretive plan, implementation will need to be phased over the next 5-10 years. Changes in staff, funding, and other unforeseen circumstances can alter priorities, especially when they contain a lot of specific details. Consequently, the following list shows only general phasing priorities. Specific components of each general item can be found in the Implementation Strategies section of this document. These general priorities should serve as a guide in developing the annual work program component of the Comprehensive Interpretive Plan.

The implementation priorities for the SAFR Long-Range Interpretive Plan are:

1. Restore the Haslett Warehouse and design and develop the media and furnishings to make it the primary visitor center and museum. If all media development cannot be accomplished at one time, the first priority is to develop the information/orientation elements, which include the information desk, lobby, signing, and the theater. This will establish the Haslett as the first stop for visitors and prepare them the experiences on the pier. The subsequent design and installation of the museum exhibits will further identify the Haslett as a critical and exciting part of the maritime experience.

2. Implement the design recommendations for the Hyde Street Pier, its entrance, and connections to the museum/visitor center.

Initiate a parkwide wayside exhibit proposal and plan.

Redesign the gangways and floating piers to allow and improve public access to *Alma* and the small craft.

Implement interpretive recommendation for the ships. This would include the preparation of historic furnishings studies/reports.

Develop curriculum-based education programs.

3. Develop interpretive and educational media and programs for the Sala Burton Building, including accessibility options to the second and third floors.

4. Establish clear connections among the various park units, including Building E.

PLANNING TEAM AND CONSULTANTS

Planning Team and Consultants

The following names are listed in alphabetical order under each heading.

San Francisco Maritime National Historical Park

Christine Baird, Park Ranger

Wayne Boykin, Ships Manager

Stephen Canright, Curator of Maritime History

Lynn Cullivan, Publications Coordinator

John Cunnane, Supervisory Park Ranger

Bill Doll, Curator of Small Craft

Chris Edwards, Park Ranger (Interpretation)

Richard Everett, Exhibits Curator

Sue Garfield, Museum Specialist

Marc Hayman, Chief of Interpretation & Resource Management

Mary Lou Herlihy, Exhibit Designer

Judy Hitzeman, Supervisory Museum Specialist

Steve Hyman, Rigger Foreman

Alan Janzen, Interpretive Specialist

Tom Jares, Park Ranger (Interpretation)

Peter Kasin, Park Ranger (Interpretation)

Carol Kiser, Park Ranger (Interpretation)

Tad Lyford, Park Ranger (Interpretation)

Ted Miles, Assistant Curator of Maritime History

John Muir, Associate Curator of Small Craft

Tom Mulhern, Collections Manager

Mary Jo Pugh, Supervisory Archivist

Irene Stachura, Reference Librarian

William Thomas, Superintendent

Guy Washington, Park Ranger (Interpretation)

National Maritime Museum Association

Beverly Cunnane, Retail and Visitor Services Manager

Kathy Lohan, Chief Executive Officer

Nancy Martling, Director of Maritime Programs

Consultants

Jon Betthauser, Senior Exhibit Designer, The Sibbett Group

Jim Delgado, Executive Director, Vancouver Maritime Museum

Thomas W. Latour, President, Kimpton Hotel and Restaurant Group

Jerry Ostermiller, Executive Director, Columbia River Maritime Museum

C. David Robinson, Architect for the Kimpton Hotel and Restaurant Group

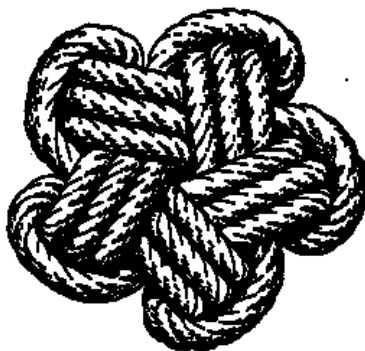
Donald Sibbett, Principal, The Sibbett Group

Harpers Ferry Center

John Demer, Staff Curator, Division of Historic Furnishings

Paul Lee, Interpretive Planner

Steve Ruth, Photographer, Division of Audiovisual Arts



APPENDIX

Special Populations: Programmatic Accessibility Guidelines for Interpretive Media

**National Park Service
Harpers Ferry Center**

June 1999

**Prepared by
Harpers Ferry Center
Accessibility Task Force**

**Contents
Statement of Purpose
Audiovisual Programs
Exhibits
Historic Furnishings
Publications
Wayside Exhibits**

Statement of Purpose

This document is a guide for promoting full access to interpretive media to ensure that people with physical and mental disabilities have access to the same information necessary for safe and meaningful visits to National Parks. Just as the needs and abilities of individuals cannot be reduced to simple statements, it is impossible to construct guidelines for interpretive media that can apply to every situation in the National Park System.

These guidelines define a high level of programmatic access which can be met in most situations. They articulate key areas of concern and note generally accepted solutions. Due to the diversity of park resources and the variety of interpretive situations, flexibility and versatility are important.

Each interpretive medium contributes to the total park program. All media have inherent strengths and weaknesses, and it is our intent to capitalize on their strengths and provide alternatives where they are deficient. It should also be understood that any interpretive medium is just one component of the overall park experience. In some instances, especially with regard to learning disabilities, personal services, that is one-on-one interaction, may be the most appropriate and versatile interpretive approach.

In the final analysis, interpretive design is subjective, and dependent on aesthetic considerations as well as the particular characteristics and resources available for a specific program. Success or failure should be evaluated by examining all interpretive offerings of a park. Due to the unique characteristics of each situation, parks should be evaluated on a case by case basis. Nonetheless, the goal is to fully comply with NPS policy:

"...To provide the highest level of accessibility possible and feasible for persons with visual, hearing, mobility, and mental impairments, consistent with the obligation to conserve park resources and preserve the quality of the park experience for everyone."

NPS Special Directive 83-3, Accessibility for Disabled Persons

Audiovisual Programs

Audiovisual programs include video programs, and audio and interactive programs. As a matter of policy, all audiovisual programs produced by the Harpers Ferry Center will include some method of captioning. The Approach used will vary according to the conditions of the installation area and the media format used, and will be selected in consultation with the parks and regions.

The captioning method will be identified as early as possible in the planning process and will be presented in an integrated setting where possible. To the extent possible, visitors will be offered a choice in viewing captioned or uncaptioned versions, but in situations where a choice is not possible or feasible, a captioned version of all programs will be made available. Park management will decide on the most appropriate operational approach for the particular site.

Guidelines Affecting Visitors with Mobility Impairments

1. The theater, auditorium, or viewing area should be accessible and free of architectural barriers, or alternative accommodations will be provided. UFAS 4.1.
2. Wheelchair locations will be provided according to ratios outlined in UFAS 4.1.2(18a).
3. Viewing heights and angles will be favorable for those in designated wheelchair locations.
4. In designing video or interactive components, control mechanisms will be placed in accessible location, usually between 9" and 48" from the ground and no more than 24" deep.

Guidelines Affecting Visitors with Visual Impairments

Simultaneous audio description will be considered for installations where the equipment can be properly installed and maintained.

Guidelines Affecting Visitors with Hearing Impairments

1. All audiovisual programs will be produced with appropriate captions.
2. Copies of scripts will be provided to the parks as a standard procedure.
3. Audio amplification and listening systems will be provided in accordance with UFAS 4.1.2(18b).

Guidelines Affecting Visitors with Learning Impairments

1. Unnecessarily complex and confusing concepts will be avoided.
2. Graphic elements will be chosen to communicate without reliance on the verbal component.
3. Narration will be concise and free of unnecessary jargon and technical information.

Exhibits

Numerous factors affect the design of exhibits, reflecting the unique circumstances of the specific space and the nature of the materials to be interpreted. It is clear that thoughtful, sensitive design can go a long way in producing exhibits that can be enjoyed by a broad range of people. Yet, due to the diversity of situations encountered, it is impossible to articulate guidelines that can be applied universally.

In some situations, the exhibit designer has little or no control over the space. Often exhibits are placed in areas ill suited for that purpose, they may incorporate large or unyielding specimens, may incorporate sensitive artifacts which require special environmental controls, and room decor or architectural features may dictate certain solutions. All in all, exhibit design is an art which defies simple description. However, one central concern is to communicate the message to the largest audience possible. Every reasonable effort will be

made to eliminate any factors limiting communication through physical modification or by providing an alternate means of communication.

Guidelines Affecting Visitors with Mobility Impairments

Note: The Americans with Disabilities Act Accessibility Guidelines (ADAAG) is the standard followed by the National Park Service and is therefore the basis for the accessibility standards for exhibits, where applicable.

1. Height/position of labels: Body copy on vertical exhibit walls should be placed at between 36" and 60" from the floor.
2. Artifact Cases:
 - a. Maximum height of floor of artifact case display area shall be no higher than 30" from the floor of the room. This includes vitrines that are recessed into an exhibit wall.
 - b. Artifact labels should be placed so as to be visible to a person within a 43" to 51" eye level. This includes mounting labels within the case at an angle to maximize its visibility to all viewers.
3. Touchable Exhibits: Touchable exhibits positioned horizontally should be placed no higher than 30" from the floor. Also, if the exhibit is approachable only on one side, it should be no deeper than 31".
4. Railings/barriers: Railings around any horizontal model or exhibit element shall have a maximum height of 36" from the floor.
5. Information desks: Information desks and sales counters shall include a section made to accommodate both a visitor in a wheelchair and an employee in a wheelchair working on the other side. A section of the desk/counter shall have the following dimensions:
 - a. Height from the floor to the top: 28 to 34 inches. (ADAAG 4.32.4)
 - b. Minimum knee clearance space: 27" high, 30" wide and 19" deep of clearance underneath the desk is the minimum space required under ADAAG 4.32.3, but a space 30" high, 36" wide and 24" deep is recommended.
 - c. Width of top surface of section: at least 36 inches. Additional space must be provided for any equipment such as a cash register.
 - d. Area underneath desk: Since both sides of the desk may have to accommodate a wheelchair, this area should be open all the way through to the other side. In addition, there should be no sharp or abrasive surfaces underneath the desk. The floor space behind the counter shall be free of obstructions.
6. Circulation Space:
 - a. Passageways through exhibits shall be at least 36" wide.
 - b. If an exhibit passageway reaches a dead-end, an area 60" by 78" should

be provided at the end for turning around.

c. Objects projecting from walls with their leading edges between 27" and 80" above the floor shall protrude no more than 4" in passageways or aisles. Objects projecting from walls with their leading edges at or below 27" above the floor can protrude any amount.

d. Freestanding objects mounted on posts or pylons may overhang a maximum of 12" from 27" to 80" above the floor. (ADAAG 4.4.1)

e. Protruding objects shall not reduce the clear width of an accessible route to less than the minimum required amount. (ADAAG 4.4.1)

f. Passageways or other circulation spaces shall have a minimum clear head room of 80". For example, signage hanging from the ceiling must have at least 80" from the floor to the bottom edge of the sign. (ADAAG 4.4.2)

7. Floors:

a. Floors and ramps shall be stable, level, firm and slip-resistant.

b. Changes in level between 1/4" and 1/2" shall be beveled with a slope no greater than 1:2. Changes in level greater than 1/2" shall be accomplished by means of a ramp that complies with ADAAG 4.7 or 4.8. (ADAAG 4.5.2)

c. Carpet in exhibit areas shall comply with ADAAG 4.5.3 for pile height, texture, pad thickness, and trim.

8. Seating - Interactive Stations/Work Areas: The minimum knee space underneath a work desk is 27" high, 30" wide and 19" deep, with a clear floor space of at least 30" by 30" in front. The top of the desk or work surface shall be between 28" and 34" from the floor. (ADAAG 4.32, Fig.45)

Guidelines Affecting Visitors with Visual Impairments

1. Tactile models and other touchable exhibit items should be used whenever possible. Examples of touchable exhibit elements include relief maps, scale models, raised images of simple graphics, reproduction objects, and replaceable objects (such as natural history or geological specimens, cultural history items, etc.).

2. Typography - Readability of exhibit labels by visitors with various degrees of visual impairment shall be maximized by using the following guidelines:

a. Type size - No type in the exhibit shall be smaller than 24 point.

b. Typeface - The most readable typefaces should be used whenever possible, particularly for body copy. They are: Times Roman, Palatino, Century, Helvetica and Universe.

c. Styles, Spacing - Text set in both caps and lower case is easier to read than all caps. Choose letter spacing and word spacing for maximum readability. Avoid too much italic type.

- d. Line Length - Limit the line length for body copy to no more than 45 to 50 characters per line.
 - e. Amount of Text - Each unit of body copy should have a maximum of 45-60 words.
 - f. Margins - Flush left, ragged right margins are easiest to read.
3. Color:
- a. Type/Background Contrast - Percentage of contrast between the type and the background should be a minimum of 70% .
 - b. Red/Green - Do not use red on green or green on red as the type/background color combination.
 - c. Do not place body copy on top of graphic images that impair readability.
4. Samples: During the design process, it is recommended that samples be made for review of all size, typeface and color combinations for labels in that exhibit.
5. Exhibit Lighting:
- a. All labels shall receive sufficient, even light for good readability. Exhibit text in areas where light levels have been reduced for conservation purposes should have a minimum of 10 footcandles of illumination.
 - b. Harsh reflections and glare should be avoided.
 - c. The lighting system shall be flexible enough to allow adjustments on-site.
 - d. Transitions between the floor and walls, columns or other structures should be made clearly visible. Finishes for vertical surfaces should contrast clearly with the floor finish. Floor circulation routes should have a minimum of 10 footcandles of illumination.
6. Signage: When permanent building signage is required as a part of an exhibit project, the ADAAG guidelines shall be consulted. Signs, which designate permanent rooms and spaces, shall comply with ADAAG 4.30.1, 4.30.4, 4.30.5, and 4.30.6. Other signs, which provide direction to or information about functional spaces of the building, shall comply with ADAAG 4.30.1, 4.30.2, 4.30.3, and 4.30.5. Note: When the International Symbol of Accessibility (wheelchair symbol) is used, the word "Handicapped" shall not be used beneath the symbol. Instead, use the word "Accessible".

Guidelines Affecting Visitors with Hearing Impairments

- 1. Information presented via audio formats will be duplicated in a visual medium, such as in the exhibit label copy or by captioning. All video programs incorporated into the exhibit, which contain audio, shall be open captioned.

2. Amplification systems and volume controls should be incorporated with audio equipment used individually by the visitor, such as audio handsets.
3. Information desks shall allow for Telecommunication Devices for the Deaf (TDD) equipment.

Guidelines Affecting Visitors with Learning Impairments

1. The exhibits will present the main interpretive themes on a variety of levels of complexity, so people with varying abilities and interests can understand them.
2. The exhibits should avoid unnecessarily complex and confusing topics, technical terms, and unfamiliar expressions. Pronunciation aids should be provided where appropriate.
3. Graphic elements shall be used to communicate non-verbally.
4. The exhibits shall be a multi-sensory experience. Techniques to maximize the number of senses used in the exhibits should be encouraged.
5. Exhibit design shall use color and other creative approaches to facilitate comprehension of maps by visitors with directional impairments.

Historic Furnishings

Historically refurbished rooms offer the public a unique interpretive experience by placing visitors within historic spaces. Surrounded by historic artifacts visitors can feel the spaces "come alive" and relate more directly to the historic events or personalities commemorated by the park.

Accessibility is problematical in many NPS furnished sites because of the very nature of historic architecture. Buildings were erected with a functional point of view that is many times at odds with our modern views of accessibility.

The approach used to convey the experience of historically furnished spaces will vary from site to site. The goals, however, will remain the same, to give the public as rich an interpretive experience as possible given the nature of the structure.

Guidelines Affecting Visitors with Mobility Impairments

1. The exhibit space should be free of architectural barriers or a method of alternate accommodation should be provided, such as slide programs, videotaped tours, visual aids, dioramas, etc.
2. All pathways, aisles, and clearances shall (when possible) meet standards set forth in UFAS 4.3 to provide adequate clearance for wheelchair routes.
3. Ramps shall be as gradual as possible and not exceed a 1" rise in 12" run, and conform to UFAS 4.8.
4. Railings and room barriers will be constructed in such a way as to provide unobstructed viewing by persons in wheelchairs.

5. In the planning and design process, furnishing inaccessible areas, such as upper floors of historic buildings, will be discouraged unless essential for interpretation.
6. Lighting will be designed to reduce glare or reflections when viewed from a wheelchair.
7. Alternative methods of interpretation, such as audiovisual programs, audio description, photo albums, and personal services will be used in areas which present difficulty for visitors with physical impairments.

Guidelines Affecting Visitors with Visual Impairments

1. Exhibit typefaces will be selected for readability and legibility, and conform to good industry practice.
2. Audio description will be used to describe furnished rooms, where appropriate.
3. Windows will be treated with film to provide balanced light levels and minimize glare.
4. Where appropriate, visitor-controlled rheostat-type lighting will be provided to augment general room lighting.
5. Where appropriate and when proper clearance has been approved, surplus artifacts or reproductions will be utilized as "hands-on" tactile interpretive devices.

Guidelines Affecting Visitors with Hearing Impairments

1. Information about room interiors will be presented in a visual medium such as exhibit copy, text, pamphlets, etc.
2. Captions will be provided for all AV programs relating to historic furnishings.

Guidelines Affecting the Visitors with Learning Impairments

1. Where appropriate, hands-on participatory elements geared to the level of visitor capabilities will be used.
2. Living history activities and demonstrations, which utilize the physical space as a method of providing multi-sensory experiences, will be encouraged.

Publications

A variety of publications are offered to visitors, ranging from park folders, which provide an overview and orientation to a park, to more comprehensive handbooks. Each park folder should give a brief description of services available to visitors with disabilities, list significant barriers, and note the existence of TDD phone numbers, if available.

In addition, informal site bulletins are often produced to provide more specialized information about a specific site or topic. It is recommended that each

park produce an easily updatable "Accessibility Site Bulletin" which could include detailed information about the specific programs, services, and opportunities available for visitors with disabilities and to describe barriers which are present in the park. A template for this site bulletin will be on the Division of Publications website for parks to create with ease, a consistent look throughout the park service. These bulletins should be in large type, 16 points minimum and follow the large-print criteria below.

Guidelines Affecting Visitors with Mobility Impairments

1. Park folders, site bulletins, and sales literature will be distributed from accessible locations and heights.
2. Park folders and Accessibility Site Bulletins should endeavor to carry information on the accessibility of buildings, trails, and programs by visitors with disabilities.

Guidelines Affecting Visitors with Visual Impairments

1. Publications for the general public:
 - a. Text
 - (1) Size: the largest type size appropriate for the format (preferred main body of text should be 10pt)
 - (2) Leading should be at least 20% greater than the font size used.
 - (3) Proportional letterspacing
 - (4) Main body of text set in caps and lower case.
 - (5) Margins are flush left and ragged right
 - (6) Little or no hyphenation is used at ends of lines.
 - (7) Ink coverage is dense
 - (8) Underlining does not connect with the letters being underlined.
 - (9) Contrast of typeface and illustrations to background is high (70% contrast is recommended)
 - (10) Photographs have a wide range of gray scale variation.
 - (11) Line drawings or floor plans are clear and bold, with limited detail and minimum 8 pt type.
 - (12) No extreme extended or compressed typefaces are used for main text.
 - (13) Reversal type should be minimum of 11 point medium or bold sans serif type.
 - b. The paper:
 - (1) Surface preferred is a matte finish. Dull-coated stock is acceptable.

- (2) Has sufficient weight to avoid "show-through" on pages printed on both sides.

2. Large-print version publications:

a. Text

- (1) Size: minimum 16 point type.
- (2) Leading is 16 on 20pt.
- (3) Proportional letterspacing
- (4) Main body of text set in caps and lower case.
- (5) Margins are flush left and ragged right.
- (6) Little or no hyphenation is used at ends of lines.
- (7) Ink coverage is dense.
- (8) Underlining does not connect with the letters being underlined.
- (9) Contrast of typeface and illustrations to background is high (70% contrast is recommended)
- (10) Photographs have a wide range of gray scale variation.
- (11) Line drawings or floor plans are clear and bold, with limited detail and minimum 14 pt type.
- (12) No extreme extended or compressed typefaces are used for main text.
- (13) Sans-serif or simple-serif typeface.
- (14) No oblique or italic typefaces.
- (15) Maximum of 50 characters (average) per line.
- (16) No type is printed over other designs.
- (17) Document has a flexible binding, preferably one that allows the publication to lie flat.
- (18) Gutter margins are a minimum of 22mm; outside margin smaller but not less than 13mm.

b. Paper:

- (1) Surface is off-white or natural with matte finish.
- (2) Has sufficient weight to avoid "show-through" on pages printed on both sides.

3. Maps:

- a. The less clutter the map, the more visitors that can use it.
- b. The ultimate is one map that is large-print and tactile.

- c. Raised line/tactile maps are something that could be developed in future, using our present digital files and a thermaform machine. Lines are distinguished by lineweight, color and height. Areas are distinguished by color, height, and texture.
 - d. The digital maps are on an accessible web site.
 - e. Same paper guides as above.
 - f. Contrast of typeface background is high. (70% contrast is recommended)
 - g. Proportional letterspacing
 - h. Labels set in caps and lower case
 - i. Map notes are flush left and ragged right.
 - j. Little or no hyphenation is used as ends of lines.
 - k. No extreme extended or compressed typefaces are used for main text.
 - l. Sans-serif or simple-serif typeface.
4. The text contained in the park folder should also be available on audiocassette, CD and accessible web site. Handbooks, accessibility guides, and other publications should be similarly recorded where possible.
 5. The official park publication is available in a word processing format. This could be translated into Braille as needed.

Guidelines Affecting Visitors with Hearing Impairments

Park site bulletins will note the availability of such special services as sign language interpretation and captioned programs.

Guidelines Affecting Visitors with Learning Impairments

1. The park site bulletin should list any special services available to these visitors.
2. Publications:
 - a. Use language that appropriately describes persons with disabilities.
 - b. Topics will be specific and of general interest. Unnecessary complexity will be avoided.
 - c. Whenever possible, easy to understand graphics will be used to convey ideas, rather than text alone.
 - d. Unfamiliar expressions, technical terms, and jargon will be avoided. Pronunciation aids and definitions will be provided where needed.
 - e. Text will be concise and free of long paragraphs and wordy language.

Wayside Exhibits

Wayside exhibits, which include outdoor interpretive exhibits and signs, orientation shelter exhibits, trailhead exhibits, and bulletin boards, offer special advantages to visitors with disabilities. The liberal use of photographs, artwork, diagrams, and maps, combined with highly readable type, make wayside exhibits an excellent medium for visitors with hearing and learning impairments. For visitors with sight impairments, waysides offer large type and high legibility.

Although a limited number of NPS wayside exhibits will always be inaccessible to visitors with mobility impairments, the great majority are placed at accessible pullouts, viewpoints, parking areas, and trailheads.

The NPS accessibility guidelines for wayside exhibits help insure a standard of quality that will be appreciated by all visitors. Nearly everyone benefits from high quality graphics, readable type, comfortable base designs, accessible locations, hard-surfaced exhibit pads, and well-landscaped exhibit sites.

While waysides are valuable on-site "interpreters," it should be remembered that the park resources themselves are the primary things visitors come to experience. Good waysides focus attention on the features they interpret, and not on themselves. A wayside exhibit is only one of the many interpretive tools which visitors can use to enhance their appreciation of a park.

Guidelines Affecting Visitors with Mobility Impairments

1. Wayside exhibits will be installed at accessible locations whenever possible.
2. Wayside exhibits will be installed at heights and angles favorable for viewing by most visitors including those in wheelchairs. For standard NPS low-profile units the recommended height is 30 inches from the bottom edge of the exhibit panel to the finished grade; for vertical exhibits the height of 6-28 inches.
3. Trailhead exhibits will include information on trail conditions which affect accessibility.
4. Wayside exhibit sites will have level, hard surfaced exhibit pads.
5. Exhibit sites will offer clear, unrestricted views of park features described in exhibits.

Guidelines Affecting Visitors with Visual Impairments

1. Exhibit type will be as legible and readable as possible.
2. Panel colors will be selected to reduce eyestrain and glare, and to provide excellent readability under field conditions. White should not be used as a background color.
3. Selected wayside exhibits may incorporate audio stations or tactile elements such as models, texture blocks, and relief maps.

4. For all major features interpreted by wayside exhibits, the park should offer non-visual interpretation covering the same subject matter. Examples include cassette tape tours, radio messages, and ranger talks.
5. Appropriate tactile cues should be provided to help visually impaired visitors locate exhibits.

Guidelines Affecting Visitors with Hearing Impairments

1. Wayside exhibits will communicate visually, and will rely heavily on graphics to interpret park resources.
2. Essential information included in audio station messages will be duplicated in written form, either as part of the exhibit text or with printed material.

Guidelines Affecting Visitors with Learning Impairments

1. Topics for wayside exhibits will be specific and of general interest. Unnecessary complexity will be avoided.
2. Whenever possible, easy to understand graphics will be used to convey ideas, rather than text alone.
3. Unfamiliar expressions, technical terms, and jargon will be avoided. Pronunciation aids and definitions will be provided where needed.
4. Text will be concise and free of long paragraphs and wordy language.